DOCUMENT RESUME

ED 219 173 RC 013 459

AUTHOR Haack, Paul A.
TITLE Country School Legacy: Music on the Frontier. Country School School Legacy: Humanities on the Frontier.
INSTITUTION Mountain Plains Library Association, Silt, Colo. Country School Legacy Project.
SPONS AGENCY National Endowment for the Humanities (NFAH), Washington, D.C.
PUB DATE 81
NOTE 99p.; For related documents, see RC 013 456-459, ED 211 243-254 and ED 211 266-280. Appended are copies of title pages and tables of content for 12 music books used in country schools.

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS *Acculturation; Educational History; Elementary Education; *Music; *Musical Composition; Musical Instruments; *Music Education; *Music Teachers; Oral History; Orchestras; *Patriotism; Religious Factors; Rural Areas; School Community Relationship; Singing; Social Integration; Vocal Music
IDENTIFIERS *Country School Legacy Project; Musical Analysis; Musical Scores; Songs; United States (Mountain Plains)

ABSTRACT

An overview of early country school music and music education in the Mountain Plains region of America provides impresssions gained from texts, journals, official records, and personal interviews. Music is portrayed as a socializer to engender community spirit, an enhancement of patriotism, a means to enculturate to the "American way of life," a symbol of validation, and an accompaniment for rhythmic activities. Covered are: school community activities; scholastic aspects of music in country schools; teacher and student roles in the instructional process; instrumental music; technology (grammophone, victrola, radio); and music texts and song literature employed in schools during the late 19th and early 20th centuries. An examination of music functions, via an analysis of verbal and music content of 55 songs, shows that song texts can be categorized according to "six key word factors" (joy, kindness/love, nature, religion, school, and work/diligence). Analytical statements concerning each song are concluded with the initial letters of the key word factors which applied. Conclusions show songs were consistently employed for inculcating and enculturating students with the dominant society; song values centered on factors identified; song materials were the equivalents of McGuffey's readers; and musical qualities reinforced basic simple values. (AH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED219173

COUNTRY SCHOOL LEGACY: Humanities on the Frontier

Plus
8/18
8/16

COUNTRY SCHOOL LEGACY: MUSIC ON THE FRONTIER

Paul A. Haack
Associate Dean
School of Education
University of Kansas
Lawrence, Kansas

1981

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

✓ This document has been reproduced as received from the person or organization originating it.

Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

Funded by the National Endowment for the Humanities

Sponsored by the Mountain Plains Library Association

RC 013459

COUNTRY SCHOOL LEGACY ADMINISTRATIVE STAFF

Project Director:
Andrew Gulliford
Colorado Mountain College/Silt Elementary School
Silt, Colorado

Media Director:
Randall Teeuwen
Photo America
Fort Collins, Colorado

Exhibits Director:
Berkeley Lobanov
Denver, Colorado

Fiscal Agent:
Joseph Edelen
I. D. Weeks Library
University of South Dakota
Vermillion, South Dakota

COUNTRY SCHOOL LEGACY: HUMANITIES ON THE FRONTIER

The Mountain Plains Library Association is pleased to be involved in this project documenting the country school experience. Funding of this project from the National Endowment for the Humanities, cost sharing and other contributions enabled us all to work with the several state-based Humanities Committees as well as many other state and local libraries, agencies and interested citizens. We are deeply impressed not only by the enthusiasm for this work by all concerned but by the wealth of experience brought to bear in focusing attention on—and recapturing—this important part of history: and how we got here. This project seems to identify many of the roots and "charac ter formation" of our social, political and economic institutions in the West.

Already the main Project objective seems to be met, stimulating library usage and increasing circulation of historical and humanities materials in this region. Public interest is rising in regional, state and local history. Oral history programs are increasing with greater public participation. The study of genealogy—and the search for this information—is causing much interest in consulting—and preserving—historical materials. What has been started here will not end with this project. The immediate results will tour the entire region and be available for any who wish the program, film, and exhibit. There will be more discussion of—and action on—the issues involving the humanities and public policies, past and present. The Mountain Plains Library Association is proud to be a partner in this work, the Country School Legacy, and its contribution to under standing humanities on the frontier.

Joseph J. Anderson
Nevada State Librarian
Past President
Mountain Plains Library Association

BEST COPY AVAILABLE

DEC 1981
ERIC/CRESS
RECEIVED

COUNTRY SCHOOL LEGACY: MUSIC ON THE FRONTIER

Paul A. Haack

> She looked at the line of children. There, the very first in line was Georgie Bailey, his bright blue gaze fixed expectantly upon her. "How did you get them in? Did you just say, come in, children? Or --"
>
> "What are we going to sing?" Georgie asked.
>
> "Sing?"
>
> "We always march in singing."
>
> And so the year began with "Onward Christian Soldiers." Class adjourned that way, too. (Marion Cockrell, The Revolt of Sarah Perkins, New York: David McKay, 1965)

This paper is meant to provide an overview of early country school music and music education in the mountain-plains region of America. The first section is an informal amalgam of impressions gained from the sources listed in the bibliography, including texts, journals, official reports and personal interviews. Part II is comprised of a more formal analysis of the song materials used in the country schools, and will focus particularly on material from the last half of the 19th century and the early 20th century, when the frontier was moving westward across the Mountain Plains region. The analysis will be concerned with the verbal, musical and functional elements of the selected sampling of songs, and among other things will emphasize the use of music in the enculturation and Americanization of various frontier ethnic groups--in keeping with the then prevalent "melting pot" theory.

Part I

Music in the Country Schools: An Impressionistic Narrative

Music seems to have been a part of many country schools' activities from the earliest time forward. Often, particularly at first, it was not regarded as a curricular subject to be studied for its own sake, not as a "basic" in the sense of "readin', writin' and rhythms," but it soon was recognized as a basic in a more direct, functional sense. It was employed as a socializer to engender a community spirit of oneness and belonging in the students (and during the weekend or evening activities, it did the same for their elders as well). It was employed as a means of enculturation to the "American way of life" for the ethically diverse populations found on the frontier. It was used as an entertainment, as an enjoyable change of pace from other kinds of school activities. Often it was used as a symbol of validation--to officially open the school day with a song. And at other times it was simply used to accompany a march around the classroom, which during cold weather was done not so much for rhythmic activity as in an effort to keep the students' feet from freezing. Thus music, probably less for aesthetic purposes and more for functional reasons, found its way into frontier country schools from the earliest of times.

Before detailing various aspects of music as a curricular and extracurricular activity in the mountain-plains country schools, it may be appropriate to recognize that music served to enhance many community activities in the schools as well. It is an established fact that country schools were (and in some cases still are) the community centers of their time; and many of the activities carried on as a part of this function involved, if not featured, music.

Country school community centers provided the setting for meetings (which often were introduced with a patriotic song, or had a musical intermission by a school performing group); talks, lectures or speeches (which programs also were often introduced or interspersed with music); picnics (with sing-alongs and other musical entertainments); box socials and cakewalks (wherein a musical game determined who got what food--and partner); patriotic celebrations (often involving appropriately patriotic songs, and combining several of the aforementioned activities); worship and revival services, plays, dramas (all of which could involve appropriate music); dances (wherein folk and ethnic musical styles often dominated); and a variety of other activities, not the least of which were musical concerts themselves. This last category, like some of the aforementioned, might involve noted artists such as Jenny Lind travelling the concert circuit under the auspices of P.T. Barnum, or more commonly, local talent.

Obviously, such activities involved various segments, and often all of the community. In the following sections the focus will return to the more scholastic aspects of music in the country schools. These will include consideration of the roles of teachers and students in the instructional process; the matter of instrumental music; technology in the form of the grammophone, victrola, radio, etc; and finally the matter of music texts and the all important song literature employed in the schools. This last area will lead to Part II and a formal-functional analysis of a sampling of songs used in the country schools.

Teachers tended to play, sing, and/or teach music according to their individual abilities. As early as the 1860's teachers' institutes encouraged special attention "to the science of music" (The Kansas

Educational Journal, Vol. 6, Oct. 1869, page 138). Singing as a part of daily opening exercises was so common as to be virtually a standard part of the curriculum. However, beyond that point, the quantity and quality of music activity in the schools varied a great deal--mostly with the abilities of the teacher.

Prior to the second or third decade of the twentieth century, very few teacher preparation programs gave much if any attention to music education. If the teacher had not developed skills or taken lessons on his or her own, he or she simply would not have much to offer the students in the way of music instruction. At times, however, such circumstances were alleviated by the contributions of musically experienced people in the community. Occasionally even an older student, possibly someone who had had the opportunity to take some lessons from a "professor" (private music teacher), would assume responsibility for some music activities in the school.

By the 1920's there are accounts of music specialists serving the rural schools of a country. In many cases each school was visited only once or twice a month, during which time some intensive instruction took place, and plans for follow-up instruction were made with the local teacher. In one instance it was reported that the circuit riding music teacher travelled by horseback; and in another case, the teacher went over hill and dale, in sun and gale, via her bicycle. Travelling music specialists became more common toward the middle of the twentieth century. Specialists aside, one county superintendent reported favoring teachers who possessed some music competencies in the hiring process for rural schools. Others encouraged thier teachers to take a general music methods course.

While most of the early music instruction centered on vocal and rhythmic activities, instrumental groups soon sprang up and were incorporated into school programs. At times musically experienced country school teachers also taught private lessons, or a student learned from dad, using his fiddle, from mom, from the church organist, or from a "professor" if such a person was available and affordable. In any event, enterprising teachers would help the instrumentally experienced young people in the schools band together into performing groups. These often were called orchestras, even if they had only one orchestral string instrument or only a guitar or mandolin. If there were no strings of any kind, only winds and percussion, they were called bands, even if membership numbered only four or five.

Late in the first quarter of the twentieth century there are reports of schools combining their bands to form larger groups for more exciting musical activities and events. In the second quarter of the century there are reports of accordion bands; and apparently tonette ensembles and rhythm bands were quite popular at this time as well, when teachers felt able to organize them. Eventually those districts that could afford music specialists had some more formal instruction in instrumental music; however, vocal music remained the backbone of the general music program. Some schools even produced operettas on a yearly basis, and many participated in massed song festivals.

Primary accompanying instruments for music activities in the rural schools were organs and pianos. From what can be gathered concerning relative use, it appears that organs competed effectively with pianos and might actually have been more common in the nineteenth century (pianos having only been devised in the late eighteenth century). One

interviewee mentioned a story about how a giant box social provided the entire financing for the purchase of an organ for the school. However, with the coming of the twentieth century the heavier, metal framed monster known as the piano had completed the trek across the American Frontier, and by the end of the first quarter of the century most of the country schools had such an instrument. Even player pianos were found in some school settings, so skilled or not, people could put on, pump out and sing along with the rolls of the latest popular music.

The next technological advance to influence music education in the country schools of the frontier was the grammaphone-record player. Many interviewees report the use of Sousa marches which were early "hit-parade" favorites around the turn of the century. As mentioned earlier, these were used on cold days when teachers had children march around the room to warm their half-frozen feet; but also when children were restless during stormy weather and needed physical activity; to teach "beats" and rhythms, and just for fun listening. Soon, in addition to marches and other popular forms, classical music recordings became available. The "classics" provided the basis for music appreciation classes in the rural schools. They also provided a basis for the "music memory" contests which became popular later on, and in which many rural school children participated.

Radio was readily adapted to music instruction for country schools. Shortly after network radio bacame effective in the 1920's, music education programs were being broadcast to rural areas. Orien Dalley of Wichita, Kansas was a pioneer in the development of such programs. They were broadcast once or several times a week and involved listening to music, singing along, learning the names of notes, lines and spaces,

scales, etc. In time, supplementary music booklets were available for use by the teachers and students during and between broadcasts. Thus the expertise of a master music teacher became available to many rural schools via the airwaves.

Of the various types of music literature mentioned in the foregoing sections, the most common is song literature. The Lamar, Colorado Arbor Day Program of April 16, 1892 included the following: "Marching Through Georgia," "Columbia, Gem of the Ocean," "Rally Round the Flag," and "Yankee Boy." It was mentioned in various interviews that in many schools it was not unusual to spend at least 15 minutes a day singing from song books. Children memorized patriotic songs, rounds, folk and country tunes, as well as "silly songs" and popular ballads. Immigrant children sang the same music as native children in the schools. Even children of parents who generally spoke a language other than English learned the English songs, and no reports indicated that pupils learned songs in other languages. This would probably have been regarded as contrary to the principles of the great "melting pot." This does not mean that songs of ethnic heritage were not learned and transmitted. It is just that they generally were not employed as a part of school activities (except possibly in a most solidly ethnic community). Such music was generally learned in the home, or at dances and other social functions.

[It might be interesting to note that the music scores and song books used in the Mountain-Plains region employed round notes from the very first, rather than shape notes. This is of significance because shape notes were largely a southern tradition, whereas round notes were espoused by Lowell Mason of Boston music education fame. The general

influence of shape notes went no further north or west than Missouri, a slave state at the time. It could not penetrate Kansas, in part due to the Boston influence of the New England Immigrant Aid Society which sent settlers and helped bring the territory into the Union as a free state.]

Several specific song titles mentioned by interviewees include: "What a Friend We Have in Jesus" (and many other religious hymn-tunes, particularly in the early days); "America;" "Home Sweet Home;" "Stars and Stripes Forever" (words were sung to the trio); "Red River Valley;" "Jaunita;" "Pop Goes the Weasel;" "Row, Row, Row Your Boat;" "It's a Long Way to Tipperary;" "You're a Grand Old Flag;" "Blest be the Tie that Binds;" "Battle Hymn of the Republic;" and "America the Beautiful."

Such songs functioned in many ways, but several of the most significant functons in the frontier school setting were the Americanization (enculturation) of ethnic groups, the engendering of the American spirit, the uniting of a multi-cultural nation, and the enhancement of patriotism. Other common topics and functions were the transmission of religious-spiritual attitudes and beliefs, personal values, interpersonal relationships, as well as feelings for the beauties of the land and the wonders of nature.

Part II following will examine these functions via an analysis of the verbal and musical content of a sampling of some older and more obscure (to us, today) songs. These have been selected from music books which were in use during the latter half of the ninteenth century and the early part of the twentieth century--as the frontier moved through the Mountain-Plains region.

Part II

Songs in the Frontier Schools: A Sampling and Analysis

Music books, primarily song books, followed the frontier schools westward. The following resolution was passed at the Coffey County, Kansas Teachers' Institute in 1869:

> Resolved, that we give special attention, so far as practicable, to the science of music--to become familiar with its principles ourselves, and to teach the same in our common schools--and further, that we recommend to our teachers the use of "Blackman's Graded School Songs" in the schools of this county. (The Kansas Education Journal, Vol. 6, Oct. 1869, p. 138)

There is substantial reason to believe that the texts from which examples were taken were actually used in the schools of the region because (a) the aforementioned songs are in them; and (b) they were found and collected in the region. The texts currently reside in the Kansas Historical Collection in Music Education, University of Kansas, Lawrence. The first several songs have been selected for analysis by virtue of the fact that they were considered for use in the production of the film which is a part of the Country Schools Legacy project, and this should make them of some special interest.

Part II concludes with listings of song titles which serve to expand on the song analyses and provide a broader sampling of the types of song topics which were employed in the early music texts of the contry schools.

"Morning Song"

McLoughlin, J.M., and Gilchrist, W.W., The New Educational Music Course (Teachers' Edition). Boston: Ginn & Company, 1904, p. 23.

Text

The lyrics and their simple rhyming scheme are very orderly, reflecting the theme of the song: Nature's simple, revitalizing beauties and order are reflected in the dawning of each new day. The text is a very positive one ("We come...With faces blithe and gay,"); and extolls the glories of the natural environment.

Music

The musical form is as regular and orderly as the text, being strictly comprised of six two-measure phrases. These pair off nicely into three sets, providing a straight-forward ABC form. The harmony is based on simple I,IV,V chords and the melody echoes this simplicity by adhering almost exclusively to the natural chord (arpeggio) and scale tones. Rhythmically the piece reflects the same principles, having a perfectly symetrical AABBAA rhythmic format.

Functions*

Communication: The song espouses a love of nautre and the beauty of the natural environment and order of things.

Emotional Expression: The song is a highly positive expression about life, the renewal of life, and the place of existence.

Enforcing conformity to social norms: The work (as well as play) ethic is espoused in a highly positive manner.

Contribution to the integration of society: The song extolls the abundance and beauties of the land which are common bonds for the various ethnic groups which share them.

Aesthetic Engjoyment: The words and music reflect a valuing for the orderly progression of simple beauties, and should stimulate some enjoyment and appreciation particularly for those of a "classical" nature.

Note: In the film, this piece could function as background for the opening scene wherein youngsters are making their way to school in the early morning.

*Derived from Alan P. Merriam, The Anthropology of Music. Northwestern Unversity Press, 1964, pp. 222-227.

(12)

XIX

MORNING SONG

Anonymous — French

Allegro assai

1. All
2. We
ff
f
na - ture hails the day As dark - ness fades a - way, The
come to work and play, With fa - ces blithe and gay, Each
mf
birds, the flow'rs, the mur-m'ring breeze That stirs to mu - sic all the trees, Now
morn - ing is our world made new, Like thirst - y flow'rs re - freshed with dew, We
greet the wel - come day, Now greet the wel - come day.
greet the wel - come day, We greet the wel - come day.
f

"Gentle Rain"

J. R. Murray

Blackman, O., and Whittemore, EE, and Blackman; O., Graded Singers: Book Three.* Cincinnati: John Church Co., 1973, p. 71.

Text

Each of the two verses of this brief but cheerful song has six phrases, with regular accent points in each phrase. The rhyming scheme is a simple ABAACC. Frontier-agrarian values abound as the gentle rain is called upon to "make our meadows bright," bless the fields, and cool the earth. The spiritual element is acknowledged with rain equated to a "Gift of our dear Father's love."

Music

The stylistic marking for this song is "cheerfully," and the melody gives a "running" feeling with two notes per beat most of the time. The lighthearted effect is enhanced by several "skipping" figures (dotted eight-sixteenth notes). The melodic form is a simple ABC, or could even be construed as ABA-variation. This little tune is treated in a more interesting harmonic manner than most simple songs. The first and third sections have three part harmony (though the entire song could be done in unison). The second and third lines move together and at times quite independently from the melody. The second section has the melody singing two measures alone, echoed by the other voices in unison. Musically the harmonic aspect is the most interesting factor, and includes a supertonic chord as well as secondary dominants. The high points or climax of the song occurs at the end of the third last measure with a fermata (hold) on the key words "love" and "shower."

*For "Grammar, Intermediate for District Schools."

Functions

Emotional Expression: The song engenders happiness and a positive, thankful attitude.

Entertainment and Aesthetic Enjoyment: The harmonic and rhythmic aspects lend life and musical interest to the song.

Communication: The song clearly expresses an appreciation for rain, a high regard for nature in general, and a thankful attitude toward God.

Contribution to the Continuity of Culture and the Integration of Society: The song expresses common values in terms of what was important in the rural frontier society--good rain, a cheerful, positive attitude toward life and nature, and a thankful reliance on God.

(15)

Modulation.

(F to B♭ and B♭ to F.)

Scale Exercise.

Gentle Rain.

Words and Music by J. R. Murray.

Cheerfully.
1. Com - ing down in cool - ing shower, Gen - tle rain, Gen - tle rain;
2. Come and make our meadows bright, Gen - tle rain, Gen - tle rain;
Bless - ing bird, and field, and flower, Bless - ing bird, and field, and flower,
Hearts are glad for thee to - night, Hearts are glad for thee to - night,
Gift of our dear Fa - ther's love, Come with bless - ing from a - bove.
Com - ing down in cool - ing shower, Blessing bird, and field, and flower.

"Words of Welcome"

Words: Mrs. H.F. Osborne; Music, Unknown

Backman, O., and Whittemore, E.E., Graded Singers: Book One.* Cincinnati: The John Church Cr., Approximately 1873, p. 65.

Text

The text is an expression of a group of children's welcome to family and friends on the occasion of a school program. A number of values and attitudes are conveyed, e.g., "Kind friends and dear parents;" "good lessons;" "make us submissive and gentle, and kind;" "for learning, we know, is more precious than gold;" "and thus lay up treasures in marsions above;" etc. The song also begs the audiences' indulgence: "Remember we are all quite young; You'll pardon our blunders." The meter is extremely steady and the rhyming scheme is a simple AABBCCDD for each of the two verses.

Music

The melodic line is simple and clear, so as to enhance but not obscure the simple but important communication of the words. The piece is in three-quarter time with each phrase beginning on the third count of a measure. Virtually everything moves at a steady quarter note pace except that every phrase ending is a half note. The melodic structure might be termed A,B,A,C,B (var.), B (var.), A (var.), D, but the real unifying element is the continual repetition of 10 quarter notes followed by a half note. The harmony is not provided in this test, but very obviously can be accounted for by basic I, IV, V chords--except for the cadence half way through: In the fourth phrase there is a modulation,

*For "Primary Schools and Juvenile Classes."

involving a secondary dominant, to the dominant. This is the only point of any musical sophistication in the piece, and lends a nice bit of variety. The original key returns immediately at the beginning of the next phrase via a phrase modulation.

Functions

Emotional Expression: The song expresses earnest good wishes and fond good wishes, love and friendship.

Entertainment: It is an entertaining way to introduce a school program and provide basic information.

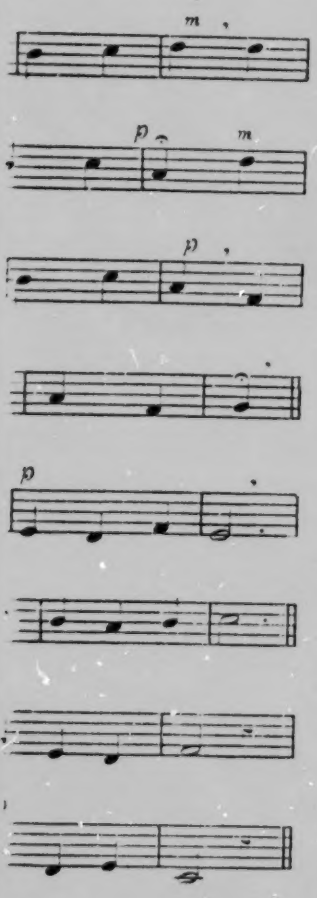
Communication: Introductory remarks and cautions, goals and good will are all being communicated as noted in the preceding "Text" section.

Physical Response: This is not a major function, but the repetitive, basic three-quarter rhythm will most likely cause a bit of toe tapping or rhythmic body movement.

Enforcing Conformity to Social Norms: As cited in the earlier "Text" section, many values and virtues of the society are recounted (including the values of education), and by being set to music, they tend to become more memorable and ingrained as well as more acceptable (according to recent research).

Validation of Social Institutions (the School); Contribution to Continuity and Stability of Culture; and Contribution to the Integration of Society are important and all operative functions too, by virtue of the above.

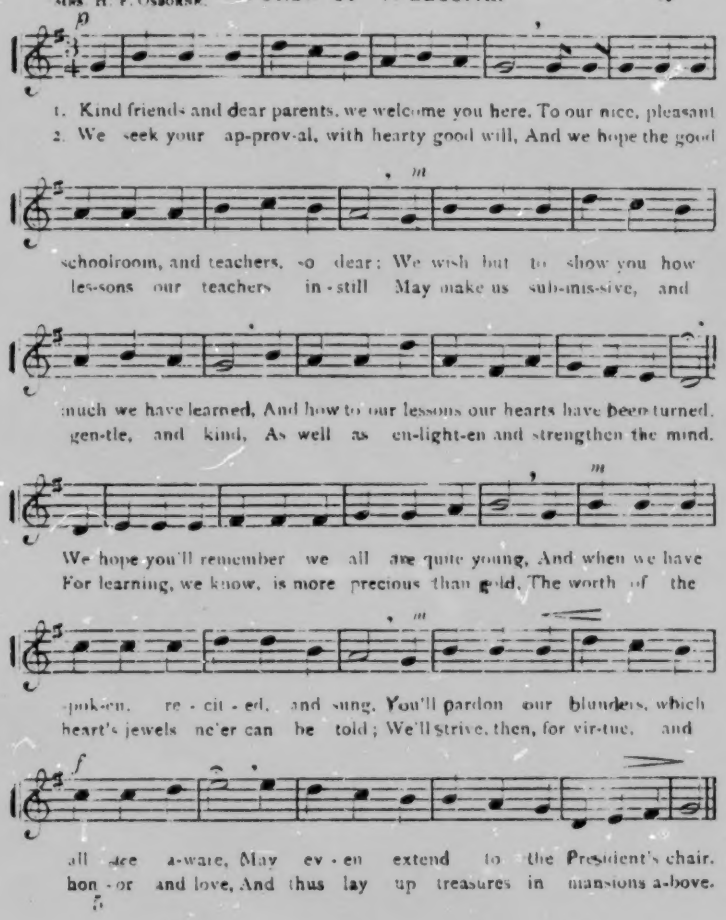
I.



(18)

Words by Mrs. H. F. Osborne.

Words of Welcome.


1. Kind friends and dear parents, we welcome you here. To our nice, pleasant schoolroom, and teachers, so dear: We wish but to show you how much we have learned, And how to our lessons our hearts have been turned.
2. We seek your ap-prov-al, with hearty good will, And we hope the good les-sons our teachers in-still May make us sub-mis-sive, and gen-tle, and kind, As well as en-light-en and strengthen the mind.
We hope you'll remember we all are quite young, And when we have spok-en, re-cit-ed, and sung, You'll pardon our blunders, which For learning, we know, is more precious than gold, The worth of the heart's jewels ne'er can be told; We'll strive, then, for vir-tue, and all else a-ware, May ev-en extend to the President's chair. hon-or and love, And thus lay up treasures in mansions a-bove.

BEST COPY AVAILABLE

"The School Bell"

Words: Mrs. F.A. Safford; Music: H.R. Palmer

Whittemore, E.E., and Blackman, A., Graded Singers: Book Three.* Cincinnati: John Church Cr., 1973, p. 76.

Text

The four lines of each of the two verses are based on the identical accent pattern: _._._._(,)_._._ (rest) The rhyming scheme is a similarly regular and simple AABB. In this sense the form and the content of the verses is very consistent and mutually reinforcing, because the message is a simple, positive and forthright sermon on the pleasures of the work ethic, e.g., it is good to begin on time; to please the teacher; the happiness of being praised; leave play 'til work is done (or school is over); don't waste time; keep busy.

Music

The four very regular antecedent and consequent phrases of the song are arranged in a simple, straight forward chorale style. The unimposing solid melody with its very typical AABA form enhances but does not distract from the message of the words. The harmony, though in only three parts, is in typical "Bach chorale style," and the steadily moving quarter note rhythm is enlivened by passing eighth notes every couple of measures, in the typical Baroque manner.

Functions

Communication: The most obvious function of this song is didactic. It is meant to teach the principles of what is commonly termed "the Protestant work ethic." The pleasant musical setting is meant to enhance receptivity to the message as well as to enhance memory of it.

*For "Grammar, Intermediate, or District Schools."

Enforcing Conformity to Social Norms; and Contribution to the Integration of Society: The work ethic was vital to survival on the frontier; and persons will be happy and welcome in the community if they are good contributors.

Contribution to Continuity and Stability of Culture: The song makes clear that all should contribute their efforts to keep the community vital, stable and a happy place to be.

(21)

The School Bell.

Words by Mrs. E. A. Sargent. Music by H. R. Palmer.

Moderato.
1. Whene'er the mer - ry bell rings out, Oh! let us haste a - way;
2. So when the mer - ry bell rings out, Leave play till school is o'er,
How pleas - ant to be - gin in time, The du - ties of the day,
Nor num - ber one a - mong the group, Which waits out-side the door,
Cres.
For hap - pier far our hearts will beat, Our teachers smile to see;
For mo - ments lost can ne'er be found, No hour should wast - ed be;
How sweet the praise which we have earned, And hap - py will we be.
There's time for work and pleas - ure too, And busy we must be.

BEST COPY AVAILABLE

"Try, Try Again"

George A. Veazie

McLaughlin, J.M., and Gilchrist, W.W., The New Educational Music Course. (Teachers' Edition). Boston: Ginn & Company, 1904, pp. 98-99.

Text

Both the first section rhyming scheme of AABB and the second sections' AAABBB are interspersed with repetitions of the phrase "Try again." The message is straight forward: All should heed that regardless of the difficulty of the task, if not successful at first, keep trying; perserverance; it is no disgrace to fail as long as you try again.

Music

The melody is as simple and straight forward as the message: Virtually all movement is stepwise, and straight quarter notes are the basis for the rhythmic movement. In fact, the end of the third line is a simple descending scale. The harmony too is basically I, IV, V, interspersed with an occasional diminished chord, ninth chord and secondary dominant. This all serves to set the mood for and point up the simplicity of the repeated phrase "Try Again!"

Functions

Communication: The didactic function is basic here. Teaching, communicating the message that perservorence is of great value is the primary purpose of the song.

Symbolic Representation is employed by example: "Try again" is repeated again and again.

Enforcing Conformity to Social Norms: Trying and persevering are the values or norms which were important on the frontier and this song drives the message home through repetition.

Contributions to the Continuity and Stability of Culture and to the Integration of Society: Willingness to try to accomplish, and to persevere at difficult tasks was essential to stable existance in frontier societies. The song persuades toward such stability, and stresses that all should heed--so the group may be unified and integrated in its social behavior.

Note: This might provide some useful background in the film section on ethnic groups.

TRY, TRY AGAIN

GEORGE A. VEAZIE

Moderato
141
1. Here's a les - son
If at first you
2. Let the task be
Time will sure - ly
all should heed, Try a - gain! Try a - gain!
don't suc - ceed, Try a - gain! Try a - gain!
ne'er so hard, Try a - gain! Try a - gain!
bring re - ward, Try a - gain! Try a - gain!

Let your cour - age well ap - pear; If you on - ly per - se - vere;
When you strive 'tis no dis - grace, Though you fail to win the race;
You will con - quer, nev - er fear; Try, try a - gain!
Brave - ly then, in such a case, Try, try a - gain!
cres.
dim.

BEST COPY AVAILABLE

"Thirteen Were Saved"

or "Nebraska's Fearless Maid"

(Song of the Great Blizzard 1888)

Words and Music by Wm. Vincent

Published as Sheet Music by Lyon & Healy, Chicago, 1888

Text

The text tells of an incident which took place in January of 1888 during a blizzard which wracked the Northwest and central region of the United States. As reported in the Omaha Special, Miss Minnie Freeman, the "plucky little teacher" at Mina Valley, Nebraska, saved her 13 pupils by leading them through the blizzard to a house three-quarters of a mile away--after the door, windows and roof of the school were blown away. She did this through the device of tying the children into a line with a length of twine, thus keeping them from getting lost in the blinding snow. The story is told in verse having the simple, basic AABB rhyming scheme. The repair is sung twice between each of the three verses, and at the end.

Music

The melodic format of the musical setting follows on ABAC form for the verse and an ABCD phrase structure for the refrain (wherein C is based simply on an ascending scale and D on the descending scale). The harmony remains very simply I, IV, V oriented with the main point of variety being a modulation to the relative minor (F major to D minor) for the second part of the verse. The actual unifying factor (in light of the lack of melodic repetition other than repeats themselves) is the dotted eighth-sixteenth note pattern which permeates the entire piece. This pattern is generally associated with agitation, excitement and

lively motion. Therefore, it is particularly well suited as an accompaniment to the exciting tale of the "plucky maid" and her class.

Function

Communication: A primary use for this music is to tell and preserve the story of the fearless maid. The song is also employed to communicate the general concept that frontier teachers had to be brave and resourceful people.

Emotional Expression: The song is used to convey the excitement of the described situation as well as the admiration for its subjects.

Entertainment: Inasmuch as the song involves a tale of danger and adventure, it served the function of entertaining many people, particularly at the time of the incident.

Validation of Social Institutions: In its treatment of the frontier school teacher, the song validates the work of such persons and the school in society.

Note: This might provide some useful background music in film sections dealing with winter and hardship on the frontier.

(37)

"THIRTEEN WERE SAVED;"

OR,

NEBRASKA'S FEARLESS MAID.

(An incident of the terrible blizzard throughout the Northwest in January, 1888.)

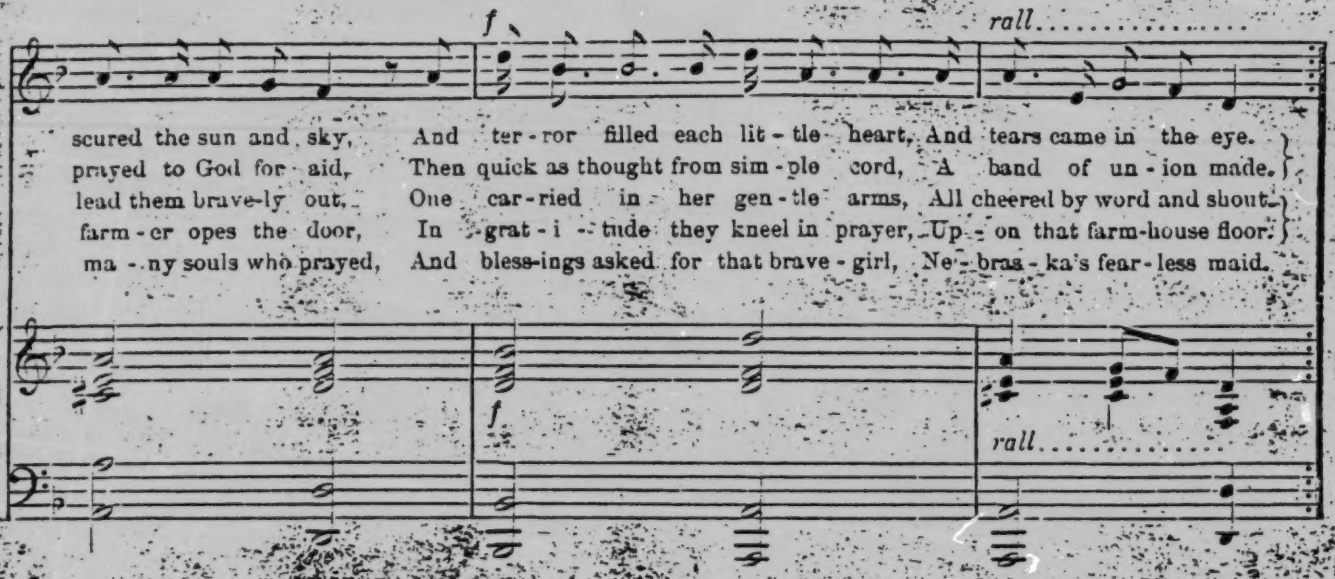
Words and Music by **Wm. Vincent.**

1. A lit - tle school-house stood a - lone, Up - on a prai - rie bare; And
Swift - ly came the rush - ing noise, As swift - ly came the snow, All
2. Then wait - ing shiv - ring by the fire, A mo - ment of sus - pense, When
The snow grew deep, the path was lost, O God, what dread - ed fate! Her
3. The teach - er's task was no - bly done, May last - ing be her fame; In
thir - teen lit - tle children came, One win - ter morn - ing fair; But aw - ful storm-clouds sud-den - ly Ob-
hid - den from the landscape then, They knew not where to go; The brave girl gathered them a - bout, And
with a crash the house gave way And they had no de-fense; Then forth in - to the blinding storm, She
voice ran out "Come on! come on! Cheer up 'tis not too late," A few steps more the house is gained, The
scribed a-mong the glorious deeds, Shall live her cher-ish'd name; In ma - ny homes that aw-ful night, Were
f

Copyright, 1889, by WM. VINCENT.

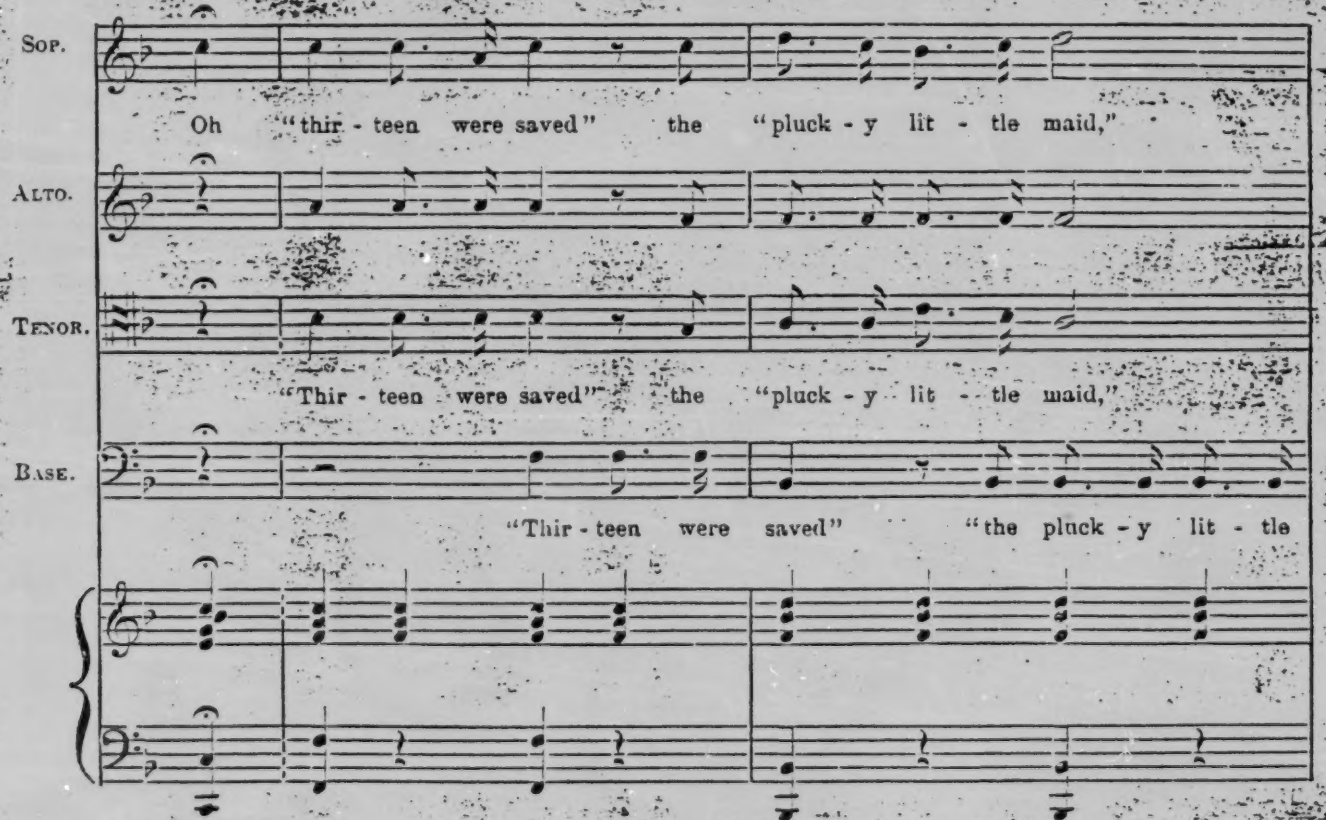
BEST COPY AVAILABLE

28


f
rall.....
scured the sun and sky, And ter-ror filled each lit-tle heart, And tears came in the eye.
prayed to God for aid, Then quick as thought from sim-ple cord, A band of un-ion made.
lead them brave-ly out, One car-ried in her gen-tle arms, All cheered by word and shout.
farm-er opes the door, In grat-i-tude they kneel in prayer, Up-on that farm-house floor.
ma-ny souls who prayed, And bless-ings asked for that brave-girl, Ne-bras-ka's fear-less maid.
f
rall.....

REFRAIN.

(To be sung, first as a Solo, then repeated with all the parts.)



BEST COPY AVAILABLE

29

Thus flashed the joy - ous news o'er cit - y town and glade, Brave - ly in - to the storm, She
Thus flashed the joy - ous news o'er cit - y town and glade, Brave - ly in - to the storm, She
maid."
and glade,
With fervor and a little slower.
led the brave thirteen, God bless the fear - less maid, Ne - bras - ka's her - o - ine.
led the brave thirteen, God bless the fear - less maid, Ne - bras - ka's her - o - ine.

Meredith, Music Typographer, 196 Dearborn St., Chicago.

BEST COPY AVAILABLE

"Faith, Hope and Love"

Ch. H. Rinck

McLaughlin, J.M., and Gilchrist, W.W., The New Educational Music Course (Teachers' Edition). Boston: Ginn & Company, 1904, p. 86.

Text

The text of this song is formulated in the traditional hymn for worship style, replete with words such as "thee" "thou" and "thy." Each of the three brief verses is very symmetrically arranged, with an AAAA rhyming scheme. Each verse is a clarification of and elaboration on its inital word (faith, hope, and charity). The text is a strong expression of some of the most basic of Christian tenets. (Many hymns and chorales are found in song books up to the turn of the century. Their quantity tends to fall off after that.)

Music

The musical form is that of a simple but sturdy chorale. As such it serves to reflect the basic tenets of the text, and the essential lifestyle of the frontier and the people who helped America grow. The simplicity and sturdiness is reinforced in the melody which is comprised of four two-bar phrases, each having the same rhythmic scheme (six quarter notes and a half note) and each concluding with a descending cadence. Such repetition adds to the simple, straight forward and study effect of "truth."

Functions

Communication: The song tends to illuminate the basic meanings of faith, hope, and charity, and as such serves a didactic function. There is ample research evidence that facts and impressions set to congruent music tend to be remembered more effectively than verbal communication alone.

Emotional expression: While information is imparted feelings are influenced as well ("deep darkness," "dark dangers," and "hold us long").

Symbolic representation: symbolic phrases such as "burning bright," "life's fleeting race," and "our anchor strong" are effectively reinforced in the musical setting. This is especially true of the strong anchor symbol.

Validation of social institution and religious rituals: The traditional choral style of the music and the religious connotations of the text serve this function admirably.

Contribution to the continuity and stability of culture: Tenets of the common Christian ethic were basic to American culture and the "melting pot" processing of immigrants.

Aesthetic Enjoyment: Both music and words provide a simple but strong and somewhat feelingful formal statement--one which could be appreciated by anyone on the classical to mildly romantic part of the aesthetic values continuum.

Note: In the film this piece could function as background for a courting scene involving attendance of church services--in early days the only allowable occasions for dates according to some community rules.

(32)

FAITH, HOPE AND LOVE

Suggested by the German of GOLLHARD

CH. H. RINCK

Andante sostenuto

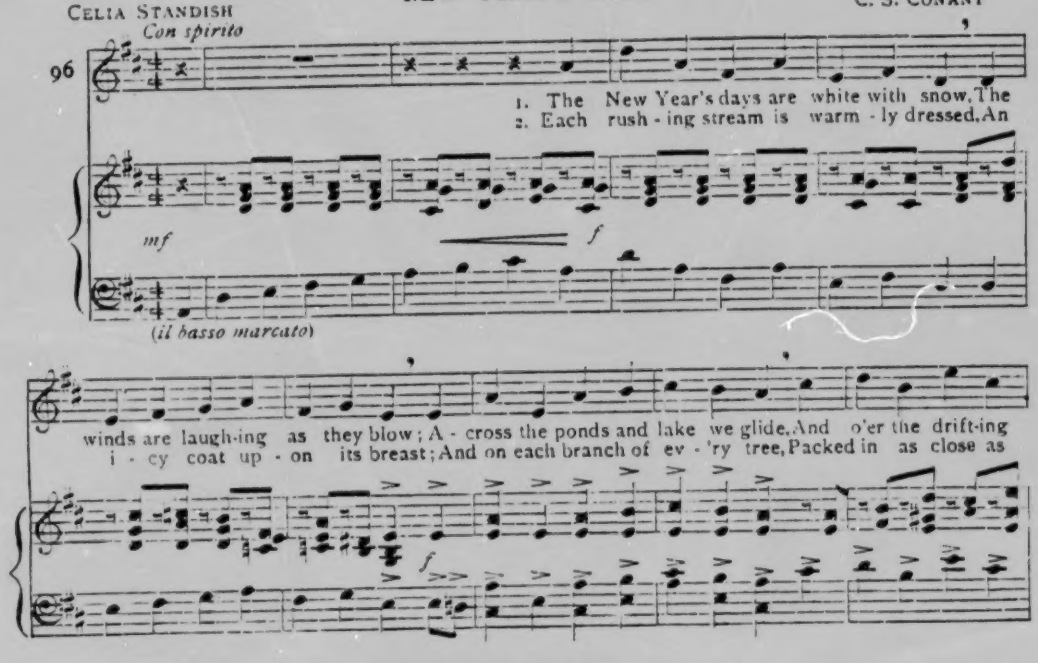
94
1. Faith! thou art our guid-ing light, 'Mid deep dark-ness
2. Hope! thou art our an-chor strong, When dark dangers
3. Love! thou art God's smil-ing face, Pres-ent here, in
mp
mf
of the night; Let us keep thee e'er in sight, Burn-ing ev-er, burn-ing bright.
round us throng; Hold us sure-ly, hold us long, 'Mid the waves of woe and wrong.
ev-'ry place; May we ev-er own thy grace, While we run life's fleet-ing race.
f
95
7-3
3-3

NEW YEAR'S DAYS

CELIA STANDISH

C. S. CONANT

Con spirito


96
1. The New Year's days are white with snow, The
2. Each rush-ing stream is warm-ly dressed, An
mf
f
(il basso marcato)
winds are laugh-ing as they blow; A-cross the ponds and lake we glide, And o'er the drift-ing
i-cy coat up-on its breast; And on each branch of ev-'ry tree, Packed in as close as
f

"Death of Lincoln"

Words: Paulina, Melody: Scotch Tune

Blackman, O., and Whittemore, E.E., Graded Singers: Book One.* Cincinnati: The John Church Co., approximately 1873, p. 67.

Text

The words employed in the text are of the old English type, or might still be found in some religious verses: thou, thee, thy, weal, woe, etc. This gives a hallowed flavor to the lyrics which honor Lincoln or the "nation's father, friend;" "strong in word, and deed, and prayer," "who didst God's chosen lead," and "hast the people freed." The form of the text is classically symmetrical and simple. Each of the three verses has eight balanced phrases, with a rhyming scheme of AAABCCCB.

Music

The melody is as classically symmetrical as the text: There are three measures of half-quarter followed by a dotted half, and this pattern repeats twice before the fourth varies to two measures of half-quarter and two of dotted half. The second half of the melody is identical to the first half described above. The form, in two phrase units, is A,B,A (transposed), B. The ultimate unifying element is the simple half-quarter rhythm which permeates the tune. No harmony is provided, but the tune could easily be accommodated by simple I, IV, V chords.

*For "Primary Schools and Juvenile Classes."

Functions

Emotional Expression: "We bend O'er they grave-sod;" Griefs that darkly swell;" "the martyred dead;" etc.

Communication: The song tells the story of Lincoln's heroism and death that all may share in its meaning.

Symbolic Representation: Word meanings aside, the structure of the text and music, in their classical formality, symbolically enshrine Lincoln in a classical setting not unlike that of the Lincoln Memorial in Washington.

Enforcing Conformity to Social Norms: The song strongly promotes the worth and importance of freedom.

Contribution to the Integration of Society: The song stresses the fact that Lincoln freed people and "didn't God's chosen lead thru 'a sea, ah! red indeed! Some Southern people still resist the idea that the Union supporters were God's chosen, and there is little doubt the song found more widespead favor in the northern states than the Southern States. However, it certainly functioned to integrate immigrants, many of whom were escaping oppression in their homelands, into the American value system, enculturating them with history and a hero.

e, thy children, go? Wheth-
morning sunbeams lit, We
re, so ten-der still, Each

Or saddened in its flow.
Thy-self on na-ture writ.
With trust de-light-ful fill.

OME.

ie to my home and I'll give you some
ing me you are pro-vid-ed with

and when you make the woods ring.
e'er you, tho' you are very small.

DEATH OF LINCOLN.

Words by PAULINA. Scotch Music.

1. Thou, the na-tion's fa-ther, friend, Year by year in thought we bend
2. Thou, who did'st God's chos-en lead Thro' a sea, ah! red in-deed!
3. Thou did'st sad-ly pass a-way, Like a joy of yes-ter-day,

O'er thy grave-sod, there to blend Griefs that dark-ly swell.
Thou who hast the peo-ple freed, We have heard thy knell;
When the dawn of peace was gray, And the shadows fled;

Strong in word, and deed, and prayer. For the right to do and dare.
Fare-well to thine hon-est worth, To thy soul of qui-et mirth.
Now shall honored grave of thine Be as Freedom's al-tar Shrine.

Weal and woe a like to share, Lincoln, fare thee well!
Oh, thou no-blest son of earth, Lincoln, fare thee well!
In all com-ing time a sign Of the martyred dead.

WITH PRAISE WE'LL CROWN THE MORNING.

Allegro.

1. With praise we'll crown the morning, To Him our hearts with joy had risen,
2. With toil we'll crown the morning, 'Tis la-bor makes our spirits light,

Who spread a-loft the starry skies; With praise we'll crown the morning.
We'll work and conquer for the right; With toil we'll crown the morning.

BEST COPY AVAILABLE

"For Absent Friends"

A. Mary A.B. Dobson

Ripley, F.H., and Tapper, T. Melodic Second Reader. New York: American Book Co., 1906, p. 128-129.

Text

The text is patterned in a clear and simple ABABCDCD rhyming scheme. It expressed the feeling of and probably is included here particularly for the benefit and understanding of immigrant members of the community. Paraphrase: As evening comes out thoughts go to loved ones on other shores in distant lands. Though it is not totally a song of worship and supplication to God, it is for the most part so. Paraphrase: They pray for us so you may keep us strong and true in our new land, as we pray for them. O glorious shepherd of thy sheep, watch over us all with everlasting love until we are reunited in peace. Thus two-thirds of the text would be totally appropriate in a church hymnal. Such expressions, along with church hymns themselves, were common up to the publication of this book. They gradually became less common during the ensuing years.

Music

Formally the song is in two parts. After a four meausre introduction, the first part, structured AB, is set in a minor mode. A two measure-interlude and the second part, structured CC, are set in the relative major key. Harmonic interest is enlived by several secondary dominent and diminished seventh chords, as well as an occasional pedal-point. Rhythmically the tune moves at a moderate quarter and eight note pace, with the predominant unifying pattern being two quarter notes, a dotted quarter and an eighth note. The music is essentially in chorale style, in keeping with the severent, hymn-like atmosphere of the text.

Functions

Emotional Expression: Love, longing and supplication are the themes. Aesthetic Enjoyment: The text is poetic and the music has some feelingful reinforcements for it--in addition to some interesting formal and harmonic nuances.

Communication: The text communicates feelings for loved ones and progress to God.

Conformity to social norms, and Validation of Religious Rituals are functions which are operative inasmuchas, even when being integrated into a new society, it is proper to remember and pray for your parents and friends who have been left behind--and the hymn-like setting of both the text and chorale help to validate the religious aspect of such behavior.

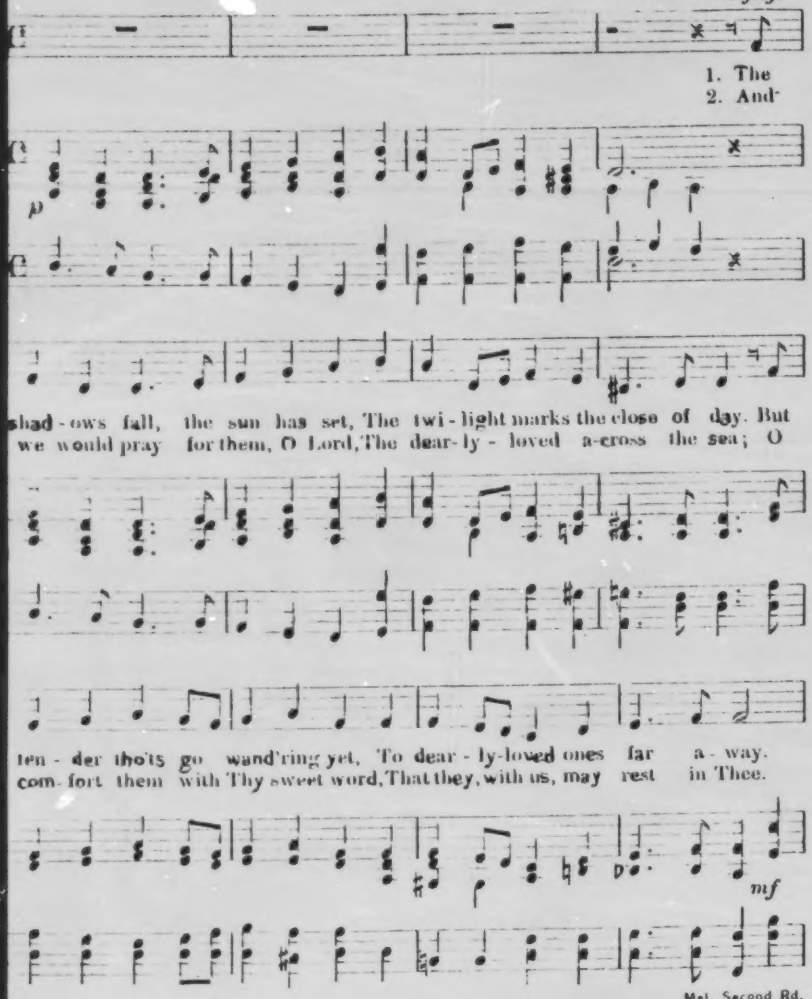
Contribution to continuity, stability and integration of the society are served for the same reasons. The stabilizating-integration function is effective because the song provides an acceptable outlet and catharsis for the loneliness and/or longing which were shared by many in the urban immigrant as well as the rural frontier communities.

FOR ABSENT FRIENDS.

A. Mary A. R. Dobson.

Softly.

1. The
2. And


shad - ows fall, the sun has set, The twi - light marks the close of day. But
we would pray for them, O Lord, The dear - ly - loved a-cross the sea; O
ten - der tho'ts go wand'ring yet, To dear - ly-loved ones far a - way.
com - fort them with Thy sweet word, That they, with us, may rest in Thee.
mf

Mel. Second Rd.

a little louder.

On oth - er shores in dis - tant lands, Where
O glo - rious Shep - herd of Thy sheep, Whose
mf
oth - er seas roll deep and blue, They, pray - ing, lift up
ten - der love can nev - er cease; By night and day Thy
ho - ly hands, That Thou mayst keep us strong and true.
vig - il keep, Un - til we meet at length in peace.

Mel. Second Rd.

BEST COPY AVAILABLE

"Fatherland"

Franz Abt.

Blackman, O., and Whittemore, E.E. Graded Singers: Book Four.* Cincinnati: John Church & Co., 1873, p. 47.

Text

The text tells of noble pride in the homeland, and also that "'Tis from noble deeds of duty that a nation's blessing comes," so let us keep our vows of patriotism in time when saftey fades and sorrow looms. "all our success comes from Heaven....Let thine arm shield from harm, Lord, our fatherland." The atmosphere is that of a hymn of praise, resolution to duty, and supplication to God. The "thee's" and "thy's" reinforce the religious feeling, and apparently at this time in America's history, there was no problem in publishing and using song texts which united feelings of God and country in a very spiritual manner. The rhyming scheme is a well-balanced and straight forward AABCBCDD(DD).

Music

The musical setting is in a hymn-chorale style which serves to enhance the reverent atmosphere of the text. The four part harmony is quite basic within the chorale tradition, and replete with many moving voices, not unlike the Bach chorale style. The melodic format is essentially ABBCC, and the unifying, recurring rhythmic figure is dotted quarter note, eighth note, half note (or quarter note-quarter rest or note in place of the half note).

*For "High Schools, Conventions, Choirs and All Classes and Choruses of Male and Female Voices Combined."

Functions

Emotional Expression: Patriotism and praise for the homeland are intermingled with pleas of supplication to God for its preservation.

Aesthetic Enjoyment: Repetitive factors in the text and setting along with moving voices in the harmonization are probably the most functional aesthetic aspects for most hearers.

Communication: The song communicates ideas and feelings of patriotism and prayer.

Conformity to Social Norms: The song reminds people of duties to the fatherland, as well as the pride and joys which spring from loyalty to it.

Validations of Social Institutions and Religious Rituals are served by the formal, reverent and generally appealing text and music of the song.

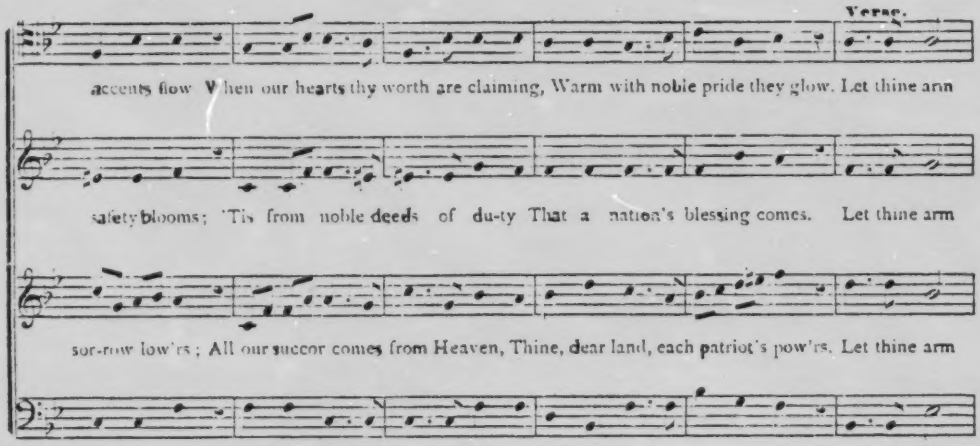
Continuity, stability and integration of the society are all served as everyone's benefits and duties are extolled.

(41)

FATHERLAND.

FRANZ ABT.

1. Fatherland! Fatherland! Rest in God's right hand! When our lips thy name are naming, Loud the praiseful
p
2. Fatherland! Fatherland! Rest in God's right hand! 'Tis on paths of peaceful beauty That a people's
3. Fatherland! Fatherland! Rest in God's right hand! Vows, in joyful moments given, Let us keep when


Verse.
accents flow When our hearts thy worth are claiming, Warm with noble pride they glow. Let thine arm
safety blooms; 'Tis from noble deeds of du-ty That a nation's blessing comes. Let thine arm
sor-row low'rs; All our succor comes from Heaven, Thine, dear land, each patriot's pow'rs. Let thine arm

Tutti. f
Shield from harm, Lord, our Fatherland! Let thine arm Shield from harm, Lord, our Fatherland!
Shield from harm, Lord, our Fatherland! Let thine arm Shield from harm, Lord, our Fatherland!
Shield from harm, Lord, our Fatherland! Let thine arm Shield from harm, Lord, our Fatherland!

BEST COPY AVAILABLE

SELECTED BIBLIOGRAPHY

Allen, C.G., and Seward, T.F., The Vineyard of Song. Chicago: Biglow & Main, 1875.

Barber, M.A., The Schoolhouse at Prairie View. Lawrence: University of Kansas Press, 1953.

Barry, Louise M. "Kansas Before 1854: A Revised Annals, Part 1." Kansas Historical Quarterly 33 (Autumn 1967) pp. 330-335.

Birge, E.B., History of Public School Music in the United States. Bryn Mawr Pennsylvania: Oliver Ditson Company, 1928.

Blackman, O., Graded Songs for Day Schools. New York: the John Church Company, 1897.

Blackman, O., and Whittemore, E.E., Graded Singers. Book One. Cincinnati, Ohio: The John Church Co., Approximately 1873.

Blackman, O., and Whittemore, E.E., Graded Singers. Book Two. Cincinnati, Ohio: The John Church Co., 1873.

Blackman, O., and Whittemore, E.E., Graded Singers. Book Three. Cincinnati, Ohio: The John Church Co., 1873.

Blackman, O., and Whittemore, E.E., Graded Singers. Book Four. Cincinnati, Ohio: The John Church Co., 1873.

Bliss, Islely, and Richards, W.M., The Story of Kansas. Topeka: The State of Kansas, 1953 (see page 181), 1873.

Bourne, E., Women in Levis'. Tucson: University of Arizona Press, 1967.

Britton, A.P., "Music in Early American Public Education: A Historical Critique," in Basic Concepts in Music Education, Part 1, the 57th Yearbook of the NSSE, ed. Nelson B. Henry, Chicago: NSSE, 1958.

Brown, C., "Musical Instruction in Schools" The Kansas Education Journal, Vol. 6, Oct. 1869, p. 137, (KSTA minutes, September 9, 1869).

Cockrell, M., The Revolt of Sarah Perkins, New York, David McKay, 1965.

Damrosch, F., Popular Method of Sight-Singing. New York: G. Schirmer, 1894.

Driesbach, C. "Rudiments of Vocal Music" The Kansas Education Journal, Vol 6, Oct. 1869, p. 137, (KSTA minutes, September 8, 1869).

Ewart, John L., "Music Education in Mennonite Academies." Masters thesis, Kansas State Teachers College, Emporia, 1951 (now Emporia State University).

Freeman, R.S., Yesterday's Schools; a Looking Glass for Teachers of Today. Watkins Glenn, N.Y., Century House, 1962.

Gary, Charles L., Vignettes of Music Education History. Washington, D.C.: MENC, 1964.

Hayden, A.S., The Sacred Melodeon. Cincinnati: Moore, Wilstack, Keys, and Co., 1856.

Hitchcock, H. Wiley, Music in the United States: A Historical Introduction. Englewood Cliffs, New Jersey: Prentice - Hall, Inc. 1969.

Kansas State Department of Public Instruction, Report of the Superintendent, Topeka: 1894, page 166.

Lowens, Irving, Music and Musicians in Early America. New York: W.W. Norton and Company, Inc. 1964.

Lutes, D. J., County Schoolma'am, Boston: Little, Brown & Co. 1941.

McLaughlin, J.M., and Gilchrest, W.W., The New Educational Music Course. Boston: Ginn & Company, 1904.

Mechem, Kirche, "Home on the Range." Kansas Historical Quarterly 17 (November 1949): 313-339.

Merriam, A.P., The Anthropology of Music. Northwestern University Press, 1964.

Oursler, Robert D., "A History of Public School Music in Kansas." Masters Thesis, Northwestern University, 1954.

Palmer, Harold G., Instrumental Music in Western Kansas Public Schools. Topeka, Kansas: The State Printer, 1951.

Reinbach, Edna, Music and Musicians in Kansas. Topeka, Kansas: The State of Kansas, 1930.

Ripley, F.H., and Tapper, T., Melodic Second Reader. New York: American Book Company, 1906.

Root, G.F., The Forest Choir. Chicago: Root and Cady, 1867.

Root, G.F., The Silver Lute. Chicago: Root and Cady, 1862.

Schatzmann, I.E., The Country School at Home and Abroad. Chicago, Ill., The University of Chicago Press, 1942.

Tellstrom, A. Theodore, Music in American Education. New York: Holt, Rinehart and Winston, Inc., 1971.

Vincent, Leopold, Ed. The Alliance and Labor Songster. Indianapolis, Indiana: Vincent Bros. Publishing Co., 1891.

Vincent, Wm., Song of the Great Blizzard 1888: "Thirteen Were Saved," or "Nebraska's Fearless Mind." (Sheet Music)Chicago, Lyon & Healy, 1888.

Relevant Interviews

Berg, Emma, R.R., Lawrence, Kansas, October, 1980, and February, 1981.

Carrtar, Edna, Winfield, Kansas, February, 1981.

Mansfield, Philip, Lawrence, Kansas, January, 1981.

Peters, Velma, Lawrence, Kansas, February, 1981.

Written Communication

Birkinshaw, Scott, Ogden, Utah, October, 1980.

Dodds, Joanne, Pueblo, Colorado, October, 1980.

Gilliford, Andrew, Silt, Colorado, December, 1980.

Preuit, Ruby, Wheatland, Wyoming, November, 1980.

Part III

AN ANALYSIS OF THE VALUES EXPRESSED IN AN 1873 MUSIC EDUCATION SONG TEXTBOOK

(A Country School Legacy: Humanities on the Frontier Project)

Paul A. Haack

Introduction

As the title implies, this country school legacy special research project was concerned with an analysis of the song text material found in Part I of Graded Singers, Book I, for Primary Schools and Juvenile Classes, by O. Blackman and E.E. Whittemore (Cincinnati, Ohio: The John Church Company, 1873). The 55 songs which constitute Part I of this text were intended for use in the first three grades of the elementary school. Several rote learning songs constitute Part II of the text and contain similar textual content in terms of the values expressed. This text along with its companion volumes for the higher grades, Books II, III and IV, may be found in the "Kansas Historical Collection in Music Education" of the Department of Art and Music Education and Music Therapy, Bailey Hall, The Univerisity of Kansas, Lawrence.

In the preliminary analysis it was found that the song texts under study could generally be categorized according to six topics or "key word factors," each of which appeared in at least ten of the fifty-five songs. These word factors were:

joy--including references to the enjoyment of life and nature, and expressing positive attitudes toward the beauties of life and the natural environment;

kindness and love--including references to kin, teachers, classmates, animals, and nature;

nature--including references to animals and the environment, particularly birds, flowers, seasons and especially the spring season, brooks, hills, fields, and woods;

religion--including references to God, prayer, thanksgiving, supplication, and reverence;

school--including references to learning, study, and teachers;

work and diligence--including references to concerted efforts, persistence, and accomplishment.

The body of the report will be comprised of a succinct analytical statement concerning each of the fifty-five song texts. Each statement will conclude with the initial letters of whichever key word factors seem to apply. The summary and conclusions section will summarize the quantitative information concerning the key word categories and offer any general conclusions which may appropriately be drawn from the analysis.

The Song Text Analysis

(Numbers refer to the songs as they are numbered in the appendix.)

1. "Goodnight" addresses the pleasures of both work and play as they are intermingled in the school day. Respect for the teacher is shown in the phrase "teacher dear." (JSW)

2. "The Star" expresses the greatness of nature via the beauty of the stars as well as their usefulness in guiding travelers. (N)

3. "Bells" tells us that Sabbath bells announce the love of God and thus are very important. And, for the youth seeking truth, school bells are the key. (RS)

4. "Be Gentle to the Dumb Ones" refers to animals and encourages children to be patient and kind. Do not beat your beasts. To strike is wrong. More is accomplished by love than fear. (KN)

5. "The Creator" God created everything we can perceive--the entire beautiful environment. (NR)

6. "Heavenly Father" is in essence a prayer for help in being kind, kind and true to all at home and school, and for help to mind "the golden rule." (ARS)

7. "Morning Song" is actually a morning prayer which asks for help through the day in study and play, and again, help "to be always kind and true." (KRS)

8. "Good-Night" is a goodbye song to classmates and "teacher dear," which also entreats God to watch over us all in our sleep. (KRS)

9. "Softly Now" is an evening prayer and a simple plea to gain heaven when life is done. (R)

10. "Little Things" conveys the idea that little things like flowers, bees, and grains of wheat may be small, but they are valuable. He who scorns little things, scorns himself. (KN)

11. "The Busy Bee" emphasizes the goodness and the rewards of keeping busy. (JW)

12. "Little Birdie" extolls the beauty of birds and offspring and the related processes of nature. (N)

13. "Do You Hear the Music Ringing?" stresses the joy of singing, especially in the "school room bright." (JS)

14. "Little Wonders" again stresses the theme that little things are important. Everything that lives, every raindrop that falls, every deed that's done adds up to fill the world with treasures. The value of nature and good deeds is stressed. (JNW)

15. "The Canary" has to do with taking good care of pets, in this case a pet bird whose song reminds the child of all the natural beauties God has made. (KNR)

16. "Peewee" speaks to the beauty of even the smallest bird's song and again the beauties of nature and nature's creatures are extolled. (N)

17. "Vacation Day" encourages children to enjoy the forests and the flowers and to value nature. (JN)

18. "Fairy Land" is a night song which stresses the value of loyal friends, with the implication that it is better to have a few loyal friends than many casual ones. (K)

19. "Clouds" again extolls the beauty of nature as found in the myriad cloud types and shapes which pass above. (N)

20. "Morning Song" is in effect a morning prayer set to music. Thanks are given for safety through the night and for the pleasant life which not all people share. "Help my weakness...keep me all the day." (R)

21. "Kindness" stresses that it is good to be kind to parents, siblings, classmates, and teachers. Kindness is a good act. (K)

22. "The Butterfly" as with earlier songs about birds, extolls the beauty of butterflies in their natural environment. Also expressed is the hope for their preservation--an early expression of environmental concern. (N)

23. "Don't Give Up" instructs us that we should not cry if we do not win. We must learn from defeat to gain victory, and that is the true test. We can learn from nature, from young birds attempting to fly, and so on. "Try, try again." (NW)

24. "The Spring" tells us of the natural beauties of spring, the flowers, birds, brooks, breezes, green hills and fields. (JN)

25. "Good-Night" expresses kind wishes for a good-night and a pleasant day. It is a simple and clear expression of kindness and good will toward others. (K)

26. "Once in Spring" tells of the beautiful birth and life of a flower. The loveliness of spring and nature in general is conveyed. (N)

27. "I Hear the Bell" tells how lovely it is to hear and obey the school bell's call. Let us hurry to respond and take advantage of the privilege of studying "while we may." (JS)

28. "The Brooklet" stresses the beauty of the brook in its natural setting, and personifies its happiness in its environment. (JN)

29. "The Robin's Song" points out that the robin sings his prayer to God from the treetop. The singing child observes how close the bird is to the heavens; but the mother responds that we are just as near and heard just as well. (NR)

30. "Sowing" is an allegory which says we are sowing seeds of love or hate, kindness or discord with our every action. Are we bringing forth golden grain or bitter pain? (NR)

31. "See the Blessed Rain" compares rain to diamonds. Rain is the richest gift of heaven for the green fields and the smoky towns. Note that smoky towns are mentioned in a positive value sense, because at that time signs of industry and manufacturing indicated jobs and progress; whereas now smoke has a negative connotation associated with pollution of the natural environment. (N)

32. "Who Loves Me Best?" asks the question is it mother, father, sister? No, God loves me more than all of these kind people. (KR)

33. "Learn a Little Everyday" is another allegory involving nature. Little rivers grow to the ocean, and we should learn a little everyday and grow like the rivers. (NSW)

34. "Be Kind to One Another" instructs children to be kind to all whom they meet. Treat everyone as a brother: friends, schoolmates, teachers, everyone great and small. (KS)

35. "Ceased is the Tumult" describes the natural beauty of a sunset. (N)

36. "Merrily" stresses the joys of romping through the hills and woods of the natural environment. (JN)

37. "The Blue-Bird" relates how the birds and flowers of spring come to life and extolls the beauties of nature in springtime. (N)

38. "Solfeggi, With Words" is basically an exercise, but does incidentally refer to "teachers, so dear." (S)

39. "I Thank Thee" is a prayer of thanks for parents, friends, teachers, schoolmates, morning light and evening calm--for people and nature. (NRS)

40. "Robin Red-Breast" encourages the robin to find its nest because the cold winter is coming. It expresses an awareness of nature and a concern for nature's creatures. (KN)

41. "Heavenly Father" is a prayer for help always to do what is right. (R)

42. "Little Streams" again stresses the beauty of nature, particularly in the environment of the stream with its birds, flowers, and associated life forms. (N)

43. "Bite Bigger, Billy" dramatizes the beauty of selfless sharing and generosity. (K)

44. "The Temperance Song" is set in the form of a conversation with a robin. The robin sings "Tee-to-tal" and reminds the listener that, when it comes to drinking, cold water is best. Temperance is best. (NR)

45. "There's a Bright Side" stresses that kindness and trust brighten the world regardless of whether it is day or night. (KS)

46. "The Brooklet" again speaks to the beauty of nature via a description of a brook and its surrounding life. The brook and nearby birds, bees, and flowers are observed as a little girl passes. (JN)

47. "Apples For Sale" has the boys in the class singing the salesman's part while the girls sing the cook's part. This is sex-role enculturation according to 19th century values. (W)

48. "Up with the Lark" encourages children to start the busy day early and uses references to animals and nature to make its point: up with the lark, robin, dove, lamb, sun, hills, and rills. (NW)

49. "Away, Away" makes the point that books are not the only way to learn--communing with nature is also valuable. (NS)

50. "Words of Welcome" extolls the virtues of school and learning. Welcome "to our nice, pleasant schoolroom, and teachers so dear." We wish to show how hard we've worked and how much we've learned. Our lessons "make us submissive, and gentle, and kind, as well as enlighten and strengthen the mind." Learning is more precious than gold; we strive for virtue, honor, and love, and to lay up treasures in mansions above. (KRSW)

51. "Our Father" is a prayer to God the Father who shows himself in the glories of nature. (NR)

52. "Come to My Home" is addressed to a pretty songbird. The singer offers to feed the bird but then realizes that this is not necessary because God watches over all his creatures. (NR)

53. "Death of Lincoln" is a farewell and a heroes eulogy. "Thou who did'st God's chosen lead Thro' a sea, ah! red indeed!" The values stressed here are that Lincoln was strong in word, deed, and prayer; willing to do and dare. (KRW)

54. "With Praise We Will Crown the Morning" states that with praise to God and with toil--good hard work--we will "crown the morning." This is a morning prayer and a resolve to the ethic of hard work. (JRW)

55. "What We Love" expounds on the beauties of nature's seasons. In the Spring verse brooks and flowers are mentioned. In the summer verse, streams, birds, and new-mown hay are mentioned. In the autumn verse, fields of grain, fruit and trees are mentioned and in the winter verse, ice, snow, cold and sledding are mentioned. We love all the seasons--all nature. (JN)

Summary and Conclusions

The key word factors hypothesized for use in the forgoing analysis seem highly appropriate for describing the essential subject matter of the song texts. From the quantitative standpoint it is judged that the joy factor, which included references to the enjoyment of life and nature as well as indications of positive attitudes towards the beauties of life in the natural environment, was present in at least twelve of the fifty-five songs analyzed. The kindness and love factor, which included reference to kin, teachers, classmates, animals, and nature in general, was evident in at least sixteen of the songs. The nature factor, which included references to animals and the natural environment (birds, flowers, seasons, brooks, hills, fields, woods and clouds), was evident in at least thirty-two songs. The religion factor, including references to God, prayer, thanksgiving, petition, and reverence, was evident in at least nineteen of the songs. The school factor, including references to learning, study, and teachers, was evident in at least fourteen of the songs. And finally, the work and diligence factor, which included

references to conscientious effort, persistence, and accomplishment, was evident in at least ten of the songs. While each of the factors was sufficiently represented to be determined a major factor, the nature factor gained significant prominence with its thirty-two references. All of the others ranged between ten and twenty and were obviously of major importance as concerns the attitudes, ethics, morals, and values of late 19th century America, at least as these were expressed in the primary song text literature which was analyzed in this study.

In conclusion, and based on the analysis undertaken, it seems safe to say that songs were quite consistently employed for didactic purposes, that is, for purposes of inculcating and enculturating students with the dominant attitudes, ethics, morals and values of the time. Furthermore, these values seem to center on at least six factors which in this study have been defined in terms of joy or enjoyment, kindness and love, nature, religion, school, and work and diligence. Given these conclusions it may be fair to speculate that song materials such as those analyzed in this study seem to be the musical equivalents of the famed McGuffey readers, particularly when one considers the contents of the song texts. Finally, it may be noted that the song melodies themselves are generally of a simple, pleasant and forthright style, consisting of simple rhythms and essentially scale-wise or basic chord-wise movements. Thus the musical qualities are not only appropriate to the age level and teaching objectives for which the text is intended, but they also reinforce and enhance the simple, basic values expressed in the texts of the songs.

APPENDIX

Contents of Selected School Music Books Employed in Country Schools During The Nineteenth and Early Twentieth Centuries

THE

SACRED MELODEON,

CONTAINING A GREAT VARIETY OF THE MOST

APPROVED CHURCH MUSIC,

SELECTED CHIEFLY FROM THE OLD STANDARD AUTHORS.

With Many Original Compositions.

ON A NEW SYSTEM OF NOTATION.

DESIGNED FOR THE USE OF CHURCHES, SINGING SOCIETIES, AND ACADEMIES.

BY A. S. HAYDEN.

CINCINNATI:
MOORE, WILSTACH, KEYS, & CO.
1850.

Accomack 40
A Home in Heaven 230
All is well.... 245
All Saints New 50
Amanda 37
Amboy 38
America, s. m.. 119
America, p. m.. 166
Amity 134
Anvern 54
Apheka..... 99
Arcadia..... 67
Ashfield 257
Atonement.... 236
Aurora..... 183
Awake, my Soul 262

Babel 206
Band of Love. 76
Baron 109
Barren Fig-tree 259
Bazetta..... 205
Bentley 159
Bethphage 173
Betrayal, the.. 164
Better Land... 286
Beulah 181
Biggleswade .. 105
Blackburn 86
Bollman 239
Bourbon 26
Bowmanville . 118
Bower of Pray'r 197
Bowerbank ... 95
Boyd's..... 218
Bristol 30
Brockenhurst . 148
Brown..... 55
Brownsville... 174
Burnham 263

Calcutta 156
Camden 100
Campbell's Request 220
Canaan 63
Canaan 2d..... 62
Canaan's Land 60
Captive's Song 231
Carmarthen... 136
Carmel 287
Celesta 59
Ceylon..... 176
Child of Grace 103
China 28
Churchward .. 106
Church's Desolation, the... 260
Christian Song 186
Christian Sold'r 249
Christians, keep your Armour bright 227
Christ in the Garden 240
Coloma..... 149
Come away... 286
Come, Saints, and adore him 222
Come, Sinners, to the Gospel feast 261
Communion .. 58
Communion, 2d. 64
Compassion .. 193
Complaint 42
Concord 110
Condescension 73
Confidence..... 39
Congreve 110
Cowper 46
Cowpens 217

Darley 49
Darlington 78
Dauphin 122
Davis..... 213

delight 137
Destruction of Sennacherib 216
Devonshire ... 210
Devotion 25
Devotion, 2d... 47
Devotion, 3d... 264
Duane Street.. 244

East Needham 66
Easter Anthem 294
Eden of Love. 237
Edinburgh 192
Edom..... 72
Eleon 133
Elgin 104
Enfield 102
Ephraim..... 155
Erasmus..... 108
Ere I sleep.... 194
Euphrates 53
Evening Hymn 122
Evening Shade 118
Exhortation, L.M. 45
Exhortation, C.M. 75

Fairfield 84
Fairland..... 289
Farewell 103
Far, far at Sea 251
Fatherland, the 196
Fayette 55
Feed my Lambs 242
Female Pilgrim 232
Fiducia..... 83
Florida 121
Foster 100
Friendship ... 231
Friends of Freedom, &c..... 248
Funeral Hymn 145

Georgetown .. 78
God is Love... 248
Gospel Trumpet 189
Grafton 94
Greenfield..... 126
Greenwich 52

Hail the bl. Morn 215
Hail the blest Morn, 2d..... 216
Hallowell 98
Hampshire..... 70
Happy Land.... 261
Harpeth 29
Harmony..... 182
Harmony Grove 57
Haven..... 142
Head of Church Triumphant. 288
Heavenly Union 196
Heavenly Vision 274
Highton 158
Hiding-Place... 249
Home 232
Hope 112
Hopewell 56
Hosannah 241
How beauteous are their feet 297
How calm, &c.. 162
Howard 178
Hubbard 80
Huger 198
Humility 118
Huntingdon 85

Idumea 121
Imandra 199
I'm a Pilgrim 235
I'm on my journey home.... 48
Invitation 233
Italian Air.... 193

Job 25
Joy 130
Joshua..... 171
Jubilee 299
Judgment..... 97
Judgment Anth. 278

Kingsbridge .. 46
Kingston..... 157
Kingwood 130
Kirby..... 129
Knaresborough 69

Lamar 135
Lambeth..... 185
Land of Rest.. 86
Land of Rest, 2d 87
Land of the blest 292
Lapland 107
Leander 88
Leeds..... 211
Lena 191
Let songs, &c. 161
Liberty, c. m.. 64
Liberty, p. m... 128
Liberty Hall.. 82
Limehouse.... 38
Lingham..... 68
Lisbon..... 120
Lithuania..... 151
Livonia..... 127
Lochleven 154
Lonsdale 111
Loving-Kindness 37
Love Divine.. 131
Lovest thou me 142
Lovely Morning 233
Loudon..... 200
Lucas 165
Lyttleton..... 153

Majesty New.. 33
Martyn 147
Mary's Inquiry 224
Melodia..... 200
Memorial 188
Merrick..... 151
Middletown ... 146
Milbourn Port. 74
Millennial glory 234
Minerva 176
Montague 44
Montgomery .. 96
Mortals Awake 85
Martyr's Song 201
Moulton 158
Mount Calvary 190
Mount Olivet.. 163
Mount Nebo.. 108
Mount Zion... 114
Murray 140

Naples 125
Nativity, the.. 226
Newark 169
Newburg 116
New Durham. 90
New Jerusalem 71
New Orleans.. 89
New Wales .. 140
Never part, &c. 246
Ninety-Fifth .. 57
North Salem.. 55

Ocean 68
Old Lisbon.... 120
Old Fashioned Bible..... 223
Olney..... 160
Orford 26
Orphan's pray'r 235

Parting Hand. 51
Parting Friends 143
Paradise..... 178
Pastoral Elegy 184
Peaceful Rest. 228
Pennsville 175
Penitence..... 179
Pilgrim's Rest. 236
Pilgrim's Farewell 238
Pilgrim's Repose..... 213
Pisgah 77
Pleasant Hill.. 60
Poland..... 82
Portsmouth ... 138
Portland..... 208
Praise ye the Lord..... 205
Precious Bible 250
Princeton..... 169
Proclamation . 188
Protection 192

Redeeming Love 143
Redemption... 198
Redemption, 2d 291
Repentance... 98
Rest..... 40
Richland..... 304
Ridley 24
Rockbridge .. 23
Rockingham .. 56
Rock of Salvation 167
Rome..... 152
Royalty..... 159
Rosefield..... 144
Russia..... 54
Ruler's daught'r 203

Saint's Rest... 194
Salem..... 36
Salvation 83
Samantha..... 212
Sardinia 91
Savoy 32
Savannah..... 183
Schenectady .. 81
Seasons, or Supplication..... 56
Sentence..... 253
Serug..... 166
Sherburn 61
Shields 149
Silver Street.. 117
Solicitude 200
Song of Deliverance..... 225
Sonnet..... 250
Sovereign Balm 260
Stafford 1
Star in the East 214
Stepney..... 160
St. Mosfod 206
St. Dennis..... 201
Suffield 104
Sunrise..... 243
Sutton 84
Symphony 207

Temperance Hy 230
Thanksgiving Anthem 254
There is a place 195
There'snothing true, &c.... 228
Thou sweet gliding Kedron. 303
Time is winging us away. 178
Tribulation ... 85
Turner 61

Unity 267
Unitia 209
Upton 211
Urania..... 144

Vallum 141
Venus 124
Vernon 125
Victory..... 80
Virginia 92

BEST COPY AVAILABLE

Vital Spark... 271
Voice of free grace..... 221

Walsal 79
Warren..... 145
Watcher 298
Waterford 180
Waverly..... 77
Webb 177
Webster..... 109
Welton 247
Weston 41
Westminster . 101
When marshalled on, &c. .. 34
Whitestown... 43
Williamstown. 37
Wilmington .. 115
Windall 59
Windsor..... 58
Winter is Come 229
Wittenburg ... 168
Woodland 92

Yes, we hope the Day, &c. 256
Youngstown .. 170

Zadok 135
Zion,..... 24
Zophim..... 178

ANTHEMS, HYMNS, AND SET-PIECES.

A home in Heaven..... 230
Atonement..... 236
All is Well..... 245
Bollman; a Judgment Hymn..... 239
Christian Soldier..... 249
Devotion..... 264
Easter Anthem..... 294
Friendship..... 231
Far, far at Sea..... 251
Friends of Freedom, &c..... 248
Feed my Lambs..... 242
God is Love..... 243
Home..... 232
Hosannah..... 241
Hark, ye mortals, hear the Trumpet. 257
Head of the Church Triumphant... 288
Heavenly Vision..... 274
Invitation..... 233
I'm a Pilgrim and I'm a Stranger... 235
Judgment Anthem..... 278
Jubilee 299
Lovely Morning..... 233
Mary's Inquiry..... 224
Millennial Glory..... 234
Never part again..... 246
Pilgrim's Farewell..... 238
Praise ye the Lord..... 255
Portland..... 268
Song of Deliverance..... 225
Sunrise 243
Sonnet..... 250
Sentence..... 252
Thanksgiving Anthem..... 254
The Barren Fig-Tree..... 250
The Church's Desolation..... 260
The Happy Land..... 261
The Nativity..... 226
The Orphan's Prayer..... 235
The Sun to the West has descended. 187
The Winter is Come..... 229
Vital Spark..... 271
Yes, we hope the Day is nigh..... 256

METRICAL INDEX.

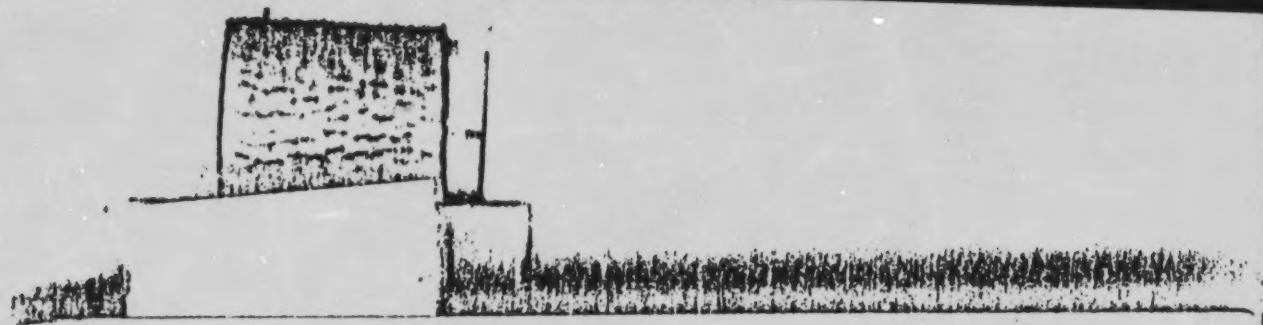
L. M.

Accomack 40
All Saints New, 60
Amanda 37
Amboy 38
Anvern 54
Bourbon 76
Bristo..... 50
China 28
Come, Sinners, to the Gospel feast 261
Complaint 42
Confidence.... 39
Cowper 46
Darley..... 49
Devotion 25
Devotion, 2d... 47
Duane Street.. 244
Euphrates 53
Exhortation... 45
Greenwich 52
Harpeth 29
Hiding-Place . 249
Huntingdon.... 35
I'm on my journey home... 48
Job 25
Kingsbridge .. 46
Limehouse.... 38
Loving - Kindness..... 27
Majesty New.. 33
Montague 44
Naples 125
Oxford 26
Parting Hand. 51
Pilgrim's Rest. 236
Rest..... 40
Ridley 24
Rockbridge ... 23
Russia 54
Salem 36
Savoy 32
Schenectady .. 31
Seasons, or Supplication..... 36
Temperance Hy. 230
Weston..... 41
When marshalled on, &c.... 34
Williamstown. 37
Whitestown .. 43
Zion 24

C. M.

Apheka..... 99
Arcadia..... 67
Awake, my Soul 262
Band of Love. 76
Biggleswade .. 105
Blackburn 86
Bowerbank ... 95
Brown..... 55
Canaan 63
Canaan 2d..... 62
Canaan's Land 60
Captive's Song 231
Celesta..... 59
Child of Grace 103
Churchward .. 106
Christians, keep your Armour bright 227
Communion .. 58
Communion, 2d. 64
Condescension 73
Darlington 78
East Needham 66
Edom..... 72
Elgin 104
Enfield 102
Exhortation... 75
Fairfield 84
Farewell 103
Fayette..... 55
Fiducia..... 83
Foster 100
Georgetown... 78
Grafton 94
Hallowell..... 93
Hampshire.... 70
Harmony Grove 57
Hopewell 56
Hubbard..... 80
Judgment..... 97
Knaresborough 69
Land of Rest.. 86
Land of Rest, 2d 87
Lapland 107
Leander 88
Liberty 64
Liberty Hall.. 82
Lingham..... 66
Milbourn Port. 74
Montgomery .. 96
Mortals Awake 85
Mount Nebo.. 108
New Durham. 90
New Jerusalem 71
New Orleans.. 89
Ninety-Fifth .. 57
North Salem.. 65
Ocean 68
Pisgah 77
Pleasant Hill.. 60
Poland..... 82
Repentance ... 98
Rockingham .. 58

BEST COPY AVAILABLE



THE

SILVER LUTE:

A NEW SINGING BOOK FOR

SCHOOLS AND ACADEMIES.

CONTAINING

MUSICAL NOTATION, PROGRESSIVE SONG-LESSONS, EXERCISE AND OCCUPATION SONGS, HYMNS, TUNES AND CHANTS,

AND PIECES FOR

CONCERTS AND EXHIBITIONS.

BY

GEO. F. ROOT,

AUTHOR OF "ACADEMY VOCALIST," "FLOWER QUEEN," "SILVER CHIME," AND OTHER MUSICAL WORKS.

CHICAGO:

PUBLISHED BY ROOT & CADY, 95 CLARK STREET.

MASON BROTHERS, NEW YORK; LEE & WALKER, PHILADELPHIA; H. TOLMAN & CO., BOSTON; S. BRAINARD & CO., CLEVELAND.

1862.

BEST COPY AVAILABLE

63

(49)

CONTENTS.

A boat, a boat! to cross the ferry, ... 149
After the Battle, ... 121
All's Well, ... 172
All together again, ... 93
April shower, ... 143
Are the Reapers busy? 82
As a burst of brothers joined, ... 148
Ask not the summer, ... 19
A swarm of Bees, ... 92
Autumn birds are speeding, ... 73
Autumn, ... 179
Away over mountains, ... 159
A welcome to little Neil, ... 71
Awake my soul and with the sun 180
Away in the dim old Forest, ... 82
Babes, ... 146
Beautiful Sea, ... 42
Be careful of your money, ... 107
Behold the morning sun 185
Be thou O God, ... 193
Bird of Hope, ... 57
Boylston, ... 145
Canadian boat song, ... 116
Catch the sunshine, ... 17
Cheer, boys, cheer, ... 115
Clap, clap, hurrah! 142
Coming down 15
Come dwell with me, ... 71
Come follow where we go, ... 29
Come, John, keep time, ... 16
Come let's sing a merry round 123
Come, O my soul in sacred lays 140
Come wound his praise abroad, ... 149
Come sing the sixteenth notes, ... 48
Comes the rain, ... 43
Dark rob'd night is coming, ... 46
Denfield, ... 151
Don't you see me coming? 31
Doors open wide, ... 39
Down by the crystal river's side, ... 34
Down, down below, ... 27
Evan, ... 157
Far around and far above us, ... 14
Farewell, ... 43
Floateth away, ... 17
Floating away beautiful spray 21
Follow, whither? 13
For a season called to part 182
Freedom and Union 121
From all that dwell below the skies, ... 138
Gaily our light bark, ... 21
Give me the opals, ... 112
Glad let our voices be, ... 11
God is love, his mercy brightens 193
God is goodness, ... 192
God of my life, ... 181
Great God in whom we 187
Go forth to your place, ... 31
Gone has the summer 45
Good morning, ... 140
Graceful willow bending low, ... 20
Hallos, hark! 14
Hark, the rain-drops 22
Hark, 'tis the Fairies sing, ... 27
Happy new year, ... 58
Have you seen my Lillie? 60
Here are we all to learn of singing 58
Hear the swelling winds 21
Here we stand, ... 184
High in the summer sky, ... 44
How gently breaks the dewy morn 123
How the merry wind blows 45
Heavenly Father, grant thy blessing 183
In mercy Lord remember me, ... 187
I can, yes, we know you can 140
If a body find a treasure, ... 168
If you have not sung, ... 12
I have no mother now, ... 48
I have watched thee beauteous river, ... 84
I love the light of early morn, ... 22
I love the light of the beany moon 70
I'm glad I am a farmer 114
In the dark November sky, ... 75
In the scale of C, ... 34
Joyful sing, the summer's coming 87
Laughing May is here, ... 149
Lift up to God the voice of praise 181
Leaves are fading, ... 34
Let others sing of sunny lands, ... 23
Let others sing 53
Let us cheerful be 153
Lift up the song 41
Lightly my boat I row 33
Lightly we're ripping along 32
List! 'tis the voice 36
Little Rose, ... 55
Make your mark 52
March, march, march 14
Merry May, ... 58
Merry summer weather 58
Morning bursts upon the mountains 78
Morning dawns o'er high and lowly 79

84

BEST COPY AVAILABLE

8-1

Mournfully, mournfully sing, ... 22
Mournfully sigh the breezes, ... 70
Music every where, ... 22
My soul repeat his praise, ... 185
Mount Vernon, ... 181
No mortal eye that land hath seen, ... 171
Nuremberg, ... 182
Nellie lost and found, ... 144
Never forget the dear ones, ... 97
Never idle, ... 170
Never say fail, ... 82
Now has come the hour, ... 11
Now steadily, ... 24
Now we have come, ... 44
O'er prairie, ... 35
O'er the fair and smiling land, ... 69
O'er the calm lake, ... 66
On the wings of joy, ... 21
O, how steadily, ... 169
Oh, sweet the hour, ... 13
Old Winter has come, ... 99
O we are Volunteers, ... 176
One sweet flower has drooped, ... 154
Once more before we part, ... 186
Oh blessed souls are they, ... 186
O music, sweet music, ... 147
One by one the crystal stars, ... 50
One by one, our life's but trifles, ... 96
On the heather, ... 50
Our fathers, where are they, ... 83
Out on the prairie, ... 29
Out on the river, ... 70
O, who'll come and play with me, ... 104
O, weep the fog around me lays, ... 146
Oh that the Lord would guide my ways, 187
O let the arms almighty care, ... 161
O we are volunteers, ... 176
Parting Hymn, ... 179
Persevere, ... 143
Pile the farmer's wint'ry board, ... 12
Roam we through the wood-land, ... 22
Rocking and rolling, ... 34
Rover, ... 129
Sailor on the trackless ocean, ... 50
See day-light is coming, ... 108
See the bright water, ... 19
See the rivers flowing, ... 53
See the tips of day-light, ... 69
Sister thou wast mild and lovely, ... 164
Shelly, ... 183
Shut the door, ... 91
Sleep, baby, sleep, ... 96
Slowly on the wall, ... 13
Some one comes, ... 30
Song of Exercise, ... 156
Song of the May bird, ... 93
Sounds of the Summer night, ... 165
Stand up for Uncle Sam, ... 127
Strive and wait, ... 21
Sweet Hope went singing, ... 34
Sweet the quiet evening, ... 35
Take good care, ... 32
Teacher, may I be your pupil, ... 105
Temperance rallying song, ... 151
The Auctioneer, ... 154
The Battle-cry of Freedom, ... 128
The bees are all coming, ... 139
The child's story, ... 103
The Echo, ... 160
The fine old Yankee gentleman, ... 110
The gentlemen (and lady) workers, ... 156
The happy meeting, ... 70
The hunter ranger, ... 70
The lark, ... 24
The Lord my Shepherd is, ... 146
Thanks to thee our heavenly father, ... 179
To arms, ... 61
The mountain horn, ... 65
The rose buds, ... 84
To my brother, ... 71
There's a bright glorious dawning, ... 76
The wayside well, ... 39
The song of the bob-o'-link, ... 31
The watchman, ... 33
The Skaters, ... 41
The merry heart, ... 42
They're coming home to-day, ... 91
The mountain top, ... 101
The song of the cooper, ... 165
The Scale, ... 17
The wild birds, ... 38
The pilot, ... 118
The Union, ... 118
The vacant chair, ... 126
The sons of the minute, ... 130
There's music in the air, ... 138
The robin, ... 142
The Seasons, ... 145
The Star Spangled Banner, ... 152
'Tis in thoquiet village home, ... 172
There' another reaper, ... 42
They come when the sun-light, ... 63
Try the octave, ... 79
The merry heart, ... 19
Through the snow, ... 49
The Land beyond the river, ... 51
The Old Hundredth, ... 174
Try the echoes, ... 144
Up in the morning so early, ... 19
Wavy and bright, ... 27
Wait, wait, wait, ... 16
Wake! 'tis Freedom's call, ... 17
Wavy and bright in the summer air, ... 19
Watts, ... 50
With one consent let all the earth, ... 140
Whether you whisper low, ... 145
When the joyous day is dawning, ... 148
We're coming, ... 163
World, you know how the farmer, ... 2
We have come from various places, ... 161
What the little birdie say, ... 138
What I love and hate, John Brown, ... 131
While Ellen ... verdant meadow, ... 131

65

BEST COPY AVAILABLE

B-2

ROOT & CADY'S
MUSIC BOOKS.

The Musical Curriculum. By Geo. F. Root. Price $1.50. The latest and best instruction book in existence for the piano forte, and the studies that should go with it. Endorsed and approved by Wm. Mason, Harry Sanderson, Chas. Fradel, Adolph Baumbach, Geo. W Morgan, Theo. Moelling, and other eminent teachers and educators in this country and England.

The Coronet. For Singing Classes, Conventions and Institutes. By Geo. F. Root. Price $1 25, single; $12 a dozen. Increasing rapidly in favor and popularity, and will evidently be the leading Singing School and Convention Book for the year to come.

The Silver Lute. (Enlarged Edition.) By Geo. F. Root. For Schools, Academies and Juvenile classes. Price 50 cents, single; $5 per dozen. Adopted by most of the Public Schools in the Northwest, and many of the East.

Our Song Birds, for 1866. A Juvenile Musical Quarterly, in four numbers. By Geo. F. Root and B. R. Hanby. The SNOW BIRD, January; The ROBIN, April; The RED BIRD, July; The DOVE, October. Each number is complete in itself, and designed to furnish new and appropriate music for the children, to be used in the Day and Sunday Schools, and also in the Social Circle. These beautiful "Birds" for the past year have been very extensively used, and universally admired, wherever the "little folks" have had a voice in musical matters. Price of each, 13 cents per single copy; $1 per dozen; $10 per hundred.

Chapel Gems for Sunday Schools. A new and very complete Collection of Sunday School Music. Selected from "Our Song Birds," for 1866. By Geo. F. Root and B. R. Hanby. This book we feel great confidence in, and can freely recommend it to any in search of a first rate Sunday School Song Book. Send for a copy, and try it before getting any other. Price, single copy, in board cover, 25 cents; per hundred, $20; in paper cover, single copy, 20 cents; per hundred, $15.

The Musical Fountain. A little Collection of Temperance Music for Public and Social Meetings, and the Home Circle; to which is appended the Odes of the Good Templars, with some new music. By Geo. F. Root. Price, 15 cents single; $1 per dozen; $10 per hundred.

The Bugle Call. By Geo. F. Root. Price 35 cents single; $3.60 per dozen. Contains about fifty of the patriotic and stirring songs that were used in the late war, harmonized for three or four voices.

The Cabinet Organ Companion. By Geo. F. Root. Price 75 cents. The best cheap Instruction Book for Reed Instruments.

Root's Guide for the Piano-forte. By Geo. F. Root. Price 75 cents. The most beautiful little book, for the price, for beginners on the Piano forte that has ever been issued.

Army Regulations for Drum, Fife and Bugle. By Wm. Nevins. Price 50 cents.

Any of the above books will be sent free by Mail on receipt of retail price.

BEST COPY AVAILABLE

2315

THE

FOREST CHOIR:

A COLLECTION OF

VOCAL MUSIC FOR YOUNG PEOPLE;

EMBRACING

"OUR SONG BIRDS' SINGING SCHOOL,"

MUSIC FOR CONCERT, SCHOOL AND HOME,

AND

SONGS, HYMNS, ANTHEMS AND CHANTS, FOR WORSHIP.

BY

GEO. F. ROOT.

CHICAGO:
PUBLISHED BY ROOT & CADY, 67 WASHINGTON STREET.
1867.

PREFACE.

We cannot do better here than to repeat in substance the statement with which the MUSICAL CURRICULUM begins, viz.: Every teacher has some ways of teaching that are peculiar to himself, and from which others may, at least, derive suggestions that will be useful. Therefore, though we do not suppose the experienced teacher will always adopt the exact phraseology of this "Singing School," we believe he will like to see the way another teacher would work, while the young teacher will find in it just the help he needs.

As to the *singing lessons*, we think all will agree that they have been prepared with care, and are attractive, progressive and thorough; and, whether this way of teaching them be adopted or not, we believe it will be found that they will go far toward making good singers and ready readers, if they are carefully practiced in the order in which they occur.

May we express the hope, that the last department in this book will be used only for purposes of worship, especially those pieces in it whose words are taken from the Bible; that the children may early learn to draw the line between music for amusement and music for worship.

This is our first complete juvenile singing book since "SILVER LUTE," and, we hope, will be found as useful.

GEO. F. ROOT.

CHICAGO, January, 1867.

3815 3

Entered, according to Act of Congress, A. D. 1867, by ROOT & CADY, in the District Court of the United States for the Northern District of Illinois.

C3

BEST COPY AVAILABLE

C-1

"OUR SONG BIRDS"

SINGING SCHOOL.

CHAPTER I.

The teacher asks the class to notice how many times he sings *la*. He then takes the pitch G and sings eight sounds about as fast as the pulse naturally beats.

After they have imitated him, he turns to the blank side of the blackboard and makes eight notes thus: and says, "These marks may stand for the sounds we have been singing; they are called quarter notes."

He then writes the word *la* under each note, and says, "Now look on the blackboard and sing these sounds again, and you will be singing by note."

The teacher now sings to the same eight sounds, with careful enunciation, pronunciation, and a pleasant tone, each words as the following, (the class singing each line after him.)

No. 1.

Now to sing, let all be ready,
Voices cheerful, firm and steady—
Do not stop, nor look about you,
For we would not sing without you.

Faces pleasant, bright and cheerful,
Not one scowling, sad, nor tearful;
So let each some help be bringing
To the happy hour of singing.

These lines may be written on the blackboard under the notes, and may be sung again, if thought best.

Now is the time to begin to train and cultivate the voices and tastes of the class. First, and most important, by good examples. Second, by such simple directions as they will understand about position, taking the breath, opening the mouth, speaking distinctly, and singing with pleasant, rather than loud and strained voices. Third, by such selections of words and music as are adapted to their voices mentally and musically.

C3

CONTENTS.

The signs prefixed to some of these titles indicate the authors of the words at

* H. R. O. Slade. † Paulina. ‡ Wm. O. Cushing.

A Fair Little Girl 141
A Flat 204
Ah! how, Sophia? 230
America 240
Autumn 246
Awake, my Soul 64
Awake thee, Little Sleeper 208
†Beautiful Angel 111
*Bee Song 95
Be Kind and True 123
Be You to Others 41
Bim, Bom 20
Birdie Sweet 248
Blessed is the Man 62
Blow, ye Breezes 179
Boat Song 170
‡Bobby Brook 68
Breathing so Softly 133
‡By and by 245
Cast thy Burden 91
*Charlie wants a Piece of Bread 196
Chick-a-dee-dee 120
Children for the Union 7
Clearly now let all our Voices 22
Clear and Firm 8
Come and Listen 47
Come, Brothers, Come 117
Come, count the Time 41
Come, every Son and Daughter 230
Come, O my Soul 30
Come, Rover 11
Come with Me 1
Come, ye Timbrel Ours 30
Coming through Clouds 244
*Confession 188
Counting Actively 162
Daisy Bank 247
Dalham 32
Deeper, deeper Down 243
Dismission Hymn 31
Do not Hurt 129
‡Does it Pay? 111
*Don't be Vain 130
Don't You see Me coming! 231
Doxology 238
Draw Nigh to Us 141
*Drummer Boy 80
Eternal Source of Light 256
Even Measure, what a Pleasure 30
Every Step that We are taking 19
Excursion Song 137
Farewell, Summer Roses 10
Farewell to Teacher 243
Fled as the Shadows Glide 61
Follow your Leader 170
†Forest Echoes 135
Fourth of July 135
Free, Free, Free 139
From all that Dwell 276
Gaily the Bright Wings 71
Gently along 64
Gently Lord 240
Go, Winter 30
God be Merciful 250
God, bless our Native Land 239
God bless the Brave Sailor 15
God is Love 230
Gondola 230
*Good Night 151
Haste ye Away 18
Have You sold your Matches! 116
*Hear the Fountain 27
Heavenly Father 24
Heavily Rolling 12
Honor the Winner 182
Household Pets 111
How Beautiful the Snow 5
How Delightful Aged Winter 64
How it Marches 1.9
How Thoroughly and Plently 55
How the A, B, C 8
If I were a Bird 70
I from You my Ball 20
I will Lift Up 204
I would, If I could 101
Jesus, Gentlest Savior 250
Johnny! Johnny! 27
*Jolly Little Clocker 98
Kiss Me, Mother, Kiss your Darling 182
*Kitty Dew-drop 105
La, la, la, do we give the Tone 4
†Learning the Lesson 153

Let Me Be 10
Let Us Sing another Gay Round 91
Let Us Remember 43
Lift Up to God 247
*Lillian 101
Lillie of the Snow-storm 173
†Little Flow'ret 167
Little Harry 7
Little May, come and Play 9
Look away to the Fields 15
Look, the Soldier Boys are Marching 27
Make a Joyful Noise 241
†Make Hay while the Sun Shines 213
Mary Ann, where are You Going? 10
Mary, Jennie, Susie 4
Merrily, merrily Bounding 25
Merry We the 8
Millions of Tiny Rain Drops 195
*Morning Call 210
Morning Song 87
Multiplication Song 240
My Country, 'tis of Thee 96
Ni bi has Spread her Sable Pall 73
Night Shades no Longer 73
Now Beat the Time 63
Now Beneath the Key-note 45
Now Come On 21
Now Four Parts Together 78
†Now, Kittie and Nell 174
Now let the Tones 17
*Now our Labors are Ending 94
Now that We have changed the Key 40
Now the Blacksmith's Arm 43
Now then Down again 33
Now to Sing 3
Now We have a Larger Scale 34
Now We have to Try 33
Now We say Farewell 185
Now Work is Done 92
O, come away to the School Room 165
O, come, let Us Sing 251
O, come, and Sing the Scale 13
O, Gaily the Ploughman 43
O, give Thanks 210
O, how Sweet are the Echoes 76
O, Listen, do List 16
O, Sing unto the Lord 247
O, that the Lord 233
O, the Happy Spring Time 4
†O, We have Finished Hard 101
O, who is Down in the Well? 40
Johnny Blue 168
Oh Bowers, Glad Bowers 11
Oh! how We Go 222
On the Mountain High 60
Once in Spring 60
Once more Triple Time 34
One and All 4
One and Three and Five 40
One, Two, One 33
*One, Two, Three 37
Only Beginning the Journey 74
Our Teacher Thinks it Best 49
Out of the Heavy Clouds 91
Out West 142
Over the Snow ..... 1.
Peace of God 240
Piping up so Clear 47
Playing Bird 108
Points of Compass 83
Praise 214
Praise to Thee 248
†Queen of May 176
Rain Drops are Falling 76
Rallying Song for "Bands of Hope" 214
*Rap, rap 93
Ready for Duty 131
*Resisting the Tempter 161
Ring the Bell, Watchman 112
Rippling Foot, Rippling Rill 164
Rockingham 228
†Rodds Song 69
Sadly around Us 184
†Santa Claus 121
*School is Done 43
See the Little Rosebud 10
See the Trees in the Breeze 45
Shall We Stand Still? 14
†Ship who gives the Wrinkled Frown 226
Sicily 31
Sing a Lay, Bright Queen of May 27
*Sing Now—Rest Now 160
*Sing, Sing Good-bye 87
Sing Merrily, Sing 37
Sing the Notes along with Me 39
Sing this Song with Me 11
Singing on the True Top 110
Sleighing Song 18
Slowly Sounding along the Bell 45
Softly Sing 73
Softly the Shades of Evening 21
Sons of Freedom, awake to Glory 81
Sower, Mower, Reaper, Thresher 171
*Sowing Seed 9
Space the Fourth 39
spring has Come 84
†Steady, Boys 21
*Strange Stairways 77
†Study Hard 196
†Sweet Bird 193
†Sweet Spring Time 13
Sweetest Blossom 244
Swiftly Glide the Hours 61
Take the Pledge 250
Thanks to Thee 154
The Beacon Light 93
The Blacksmith 124
The Burlesque Band 97
†The Cars are Coming 113
The Pay is Hot 203
†The Dawn 200
The Farmer's Song 134
The Grammar Lesson 209
†The Happy Band 109

BEST COPY AVAILABLE

C-2

70

71

GRADED SINGERS.

BOOK ONE.

FOR

PRIMARY SCHOOLS AND JUVENILE CLASSES

BY

O. BLACKMAN AND E. E. WHITTEMORE.

1873

PUBLISHED BY

THE JOHN CHURCH CO. | ROOT & SONS MUSIC CO.
CINCINNATI, O. | CHICAGO, ILL.

72

CONTENTS.

Annie and her Canary 72
Away, Away 63
Apples for sale 61

Birds from Bush and Tree 87
Bite Bigger, Billy 56
Be Kind to One Another 44
Be Gentle to the Dumb Ones 14
Bells 13

Christmas Carol 79
Cold Water 91
Come to the Doll 58
Come to my Home 66
Come, Yellow Crocus 49
Ceased is the Tumult 47
Canon 38, 44, 53
Clouds 28
Chickadeedee 94
Do You Hear the Music 21
Don't Give up 32
Death of Lincoln 67

Evening Song 64, 84

Fairyland 24
Good-night 12, 16, 34, 36, 93
God is Love 85

Happy School Days 74
Heavenly Father 16, 51
Home 86

I hear the Bell 35
I Thank Thee 51

Kindness 30

Little Things 18, 87
Little Birdie 20
Little Wonders 21
Learn a Little Every day 42
Lessons are so Hard To-day 76
Little Streams 83
Love 89
Lullaby 71
Lilies 77
Lucinda 89

May-Day Queen 73
Morning Song 15, 30, 90
Merrily 47
Morning Prayer 82, 89

Not too Young for God to See 73

Once in Spring 70
Our Father 96
Only a Little Sparrow 94

Pewee 23
Pewee Song 92
Persevere 78

Robin Red-breast 81

Softly Now 18
Sowing 20
See the Blessed Rain 60
Smiling Little Valley 74
Spring Time 49

The Child 72
The Star 13
The Creator 14
The Busy Bee 20
The Canary 25
There's a Bright Side 50
The Brooklet 59
Tick, Tock 75
The Sleigh-Ride 76
The Squirrel 80
The Song of the Blue-Bird 81
The Lambs 90
The Lord is my Shepherd 91
The Lilies 77
The Pewee 23
The Butterfly 32
The Spring 34
The Brooklet 36
The Robin's Song 39
The Blue-Bird 41
Temperance Song 56
The Setting Sun 76
The Old Year and New 80
There's Some Place for Me 83
The Boy and the Stars 83
The Morning 85
Tiny Little Raindrops 92
The Bird-Song 95

Up with the Lark 43
Usefulness 81

Vacation Day 24

Why Loves Me Best? 41
With Praise We'll Crown the Morning 67
What We Love 68
Washington's Birthday 70
Words of Welcome 68

BEST COPY AVAILABLE

D-1

GRADED SINGERS.

BOOK TWO.

FOR

DISTRICT SCHOOLS AND INTERMEDIATE DEPARTMENTS OF GRADED SCHOOLS.

BY

E. E. WHITTEMORE AND O. BLACKMAN.

PUBLISHED BY

JOHN CHURCH & CO., CINCINNATI. | GEO. F. ROOT & SONS., CHICAGO.

7.4

51

CONTENTS.

	PAGE.
Adriatic Fishers	9
Angel Voices	71
All Right	86
April Showers	91
Autumn Song	103
Beauty Around	47
Beautiful May	18
Be Gentle to the Loved Ones	15
Bright Flowers	14
Canon in two parts	104
Canon in three parts	216
Contents	144
Children of the Union	75
Cherries so Red	53
Class Farewell	128
Don't Despair	14
Evening Shades	28
Evening Song	36
Exercises for Practice	65
Farewell to Winter	41
Free, free, free	40
Friendship	42
Gaily Our Boat	111
Gently Row, Gondolier	114
Glorious Sun	41
God Bless Our Native Land	66
God's Care	62
God's Love	64
God's Providence	52
Good-night, thou Glorious Sun	70
Good-night	21, 37, 98, 118
Harvest	64
Hail to the Winter King	121
Hail to the Morning	109
Hints to Teachers	9
Hoe Out Your Row	117
How the Merry Wind Blows	87
Humbly at Thy Footstool	63
If I were a Sunbeam	46
I wander in the Forest Shades	96
Icy Winter	59
Is it you?	51
Interval Study	7, 26, 43
Leaf by Leaf	60
Let Nature Rake	108
Let Us, with a Joyful Mind	63
Little Drops	57
Little Flow'ret	22
Little Streamlet	21
Little Moments	32
List, 'tis Music Stealing	226
Maple	62
Morning Hymn	45
Morning Song	97
Mind	79
Missions	15
Music Every-where	68
Musical Terms	6
My Highland Home	99
My Native Land	76
My Shepherd	45
Oak	64
Oh, Haste to the Woodland	50
On the Death of a Pupil	78
Only a Penny Apiece	102
Our Country is Free	10
Our Father	23
Oh, to be Bright as a Sunbeam	48
Praise	69
Rest in the Quiet Shade	35
Rest for the Flowers	85
Rain Drops	77
Recess	98
Sing unto the Lord	90
Singing of Birds	8
Softly now the Light of Day	25
Soft Answer	84
Solfeggio, 7, 8, 9, 10, 11, 16, 17, 18, 20, 26, 31, 35, 38, 43, 44, 56, 74, 82, 88, 94, 110.	
Snow Flakes	105
Springtime	7
Spring Flowers	122
Spring	89
Storming the Heights	80
Sunshine	107
Summer Flowers	34
Summer's Here	83
Summer Rain	38
Sweet Home	113
Sweet and Low	119
Sweet Dreams	100
Sleighing Song	32
Swiftly from the Mount'n's Brow	27
Spring Song, or Hurry Along	34
The Birds	13
The Birthday	78
The Bells of Freedom	106
The Cold Water Army	72
The Dawn	89
The Fairies' Song	115
The Farewell	41
The Horn	20
The Invitation	118
The Kind Sunshine	57
The Lord's Prayer	60
The Merry Christmas Bells	58
The Morning Call	27
The Prairie Lea	85
The Rill	13
The Robin	8
The Sleigh Ride	49
The Snow	101
The Spring	44
The Sunrise	22
The Waving Corn	19
The White Caps of the Sea	120
The White-wing'd Bird of the Sea	124
Theory	3, 4, 5, 6
'Tis well to have a Merry Heart	17
Two-part Singing	11
The Picnic	39
The Lakelet	29
The Skaters	19, 29
Thy Will be Done	56
Vacation's Come	24
We are Coming	33
When the Mists	95

DEVOTIONAL.

	PAGE.
America	134
Dear Father	131
Edwards	143
Gently Glides	143
God's Care	62
God's Love	64
God Bless our Native Land	66
God's Providence	52
God of the Morning	131
Great God, to Thee	136
Heavenly Father	135
Humbly at thy Footstool	63
Let us, with a Joyful Mind	63
Maple	62
Missions	15
Morning Hymn	45
My Shepherd	45, 130, 137
Oak	64
Our Father	23
Oh, Praise the Lord	132
Oh, Render Thanks	139
Praise	69
Praise the Lord	63, 140
Sing unto the Lord	90
Sing unto the Lord a New Song	140
Soft Answer	84
Softly now the Light of Day	25
St. Asaphs	141
Teach me, O Lord	133
The Lord's Prayer	60, 136
The Lord is My Shepherd	134
The Lord is God	137
There is a River	140
The Merry Christmas Bells	58
The Sacred Book	139
Think Gently	132
Thatcher	140
Twilight Shades	135
We Gather Now	133
With Songs and Honors	138
When Morning Comes	130

BEST COPY AVAILABLE

E-1

75

GRADED SINGERS:

BOOK THREE.

FOR

Grammar, Intermediate, or District Schools,

SEMINARIES, SINGING CLASSES, ETC.

BY

E. E. WHITTEMORE AND O. BLACKMAN.

CINCINNATI:
PUBLISHED BY THE JOHN CHURCH CO., 74 W. 4TH ST.
CHICAGO:
Root & Sons Music Co.
200 WABASH AVE.
NEW YORK:
The J. Church Co.
19 EAST 16TH ST.

1873

78

CONTENTS.

GRADED SINGERS, BOOK III.

	PAGE.
A Sunbeam	19
All Nature is Blooming	97
Angry Words	132
Be you to Others	31
Bend on your Oars	101
Boat Song	84
Blow ye Breezes	42
Bright and Pure	53
Can you Sing	44
Catch the Sunshine	38
Canadian Boat Song	45
Coming Night	22
Come and Rest	94
Come, Music, to my Heart	35
Charity	30
Cheerfully Singing	26
Christmas Carol	136
Chorus of Maidens	149
Chorus of Angels	151
Class Farewell	143
Dare to be Right	42
Deal Gently	77
Dove of Noah	107
Evening Hymn	83
Evening	137
Fairy Land	48
Falling Leaf	32
Fact and Fancy	60
Farewell to the Swallows	97
Fleecy Snow	18
Forest Angels	115
Gentle River	51
Gentle Rain	71
Gently Row	67
Go Forth to your Place	39
Gypsie Maidens	72
Greeting to Spring	145
Greeting to Summer	80
Good Night	99
Glistening Dew	19
Harmony	13–16
Hail our Natal Morn	47
He Carries the Lambs in his Bosom	37
Home	26
Hope for the Morrow	18
I Come, I Come	91
I Dream of all Things Free	68
I Live for Those who Love Me	74
Jubilate	53
Joyful Songs	58
Joy to ye Flowers	122
Kind Words	23
Kind Words can never Die	118
Let it Pass	61
Lend a Hand	100
Love	57
Lovely Florence	114
Lift thine Eyes	154
Lesson I, II, Rythmics	3
Lesson III, IV "	4
Lesson V, VI "	5
Lesson VII, VIII, Measure and Staff	6
Lesson IX, X, Intervals	7
Lesson XI, XII, Scale Transposition, Modulation	8
Lesson XIII, XIV, Signature	9
Lesson XV, Modulation	10
Lesson XVI, Chromatic Scale	11
Lesson XVII, XVIII, Dynamics	12
Lesson XIX, Tonic Harmony	13
Lesson XX, Dominant Chord	14
" XXI, Progressions	
Lesson XXII, XXIII, Tonic and Dominant of G	15
Lesson XXIV, XXV, Four Part E	16
Meek and Lowly	131
Merry Sunshine	28
Morning Song	27
Modulation Ex	56, 59, 62, 65, 68, 71, 75, 79, 83
Music from Shore	130
Musical Terms	12
My Home is on the Prairie	46
Now	64
Night	133
Never say Fail	46
Oh, never Despair	49
Our Native Land	29
Oh, the Queen of Night	31
One by One	38
O'er the Water	72
Our Fathers, Where are They	96
Oh Wrap the Flag	111
On the Mountain High	128
Preface	2
Part II	88
Praise	148
Solfeggio	20, 24, 33, 48, 55, 56, 59, 62, 65, 68, 75, 79, 83, 88, 89, 95, 105, 113, 117, 123, 127
Sweet Flowers	20
Sweet Roses	23
Sweet Home	87
Sweet the Quiet Evening	34
Say a Kind Word when you Can	50
Sweet Hope	51
Snow Flakes	52
Song of Cold Water	63
Sleep	75
Stormy Winds	18
Shut the Door	66
Sunny Side	78
Smile Whenever you Can	79
Sharp Jack Frost	121
Spring Song	124
Spring Song	134
Theory	3–16
The Bugle Horn	43
The Lark	34
The Rainbow	25
The Traveler's Return	36
The Skaters	35
The Sailor	39
The Rising Moon	27
The Vine	43
The Invitation	40
The School Bell	76
The Harvest	23
The Things I Love	93
The Old Folks	95
The Rain Drops	23
The Merry Birds	18
The Deep Blue Sea	139
The Star Spangled Banner	126
The Fireside	55
The Watchman	52
The Cricket	32
The Drooping Flower	32
The Autumn Rain	85
The Merry Chimes	41
The Wings of a Dove	109
Tiny Rain Drops	95
Tell me Where is Beauty Found	69
Thanksgiving for Harvest	80
Two Part Singing	21
Three Part Singing	54
Truth	24
Victoria	109
Von Weber	112
Vocalize....88, 95, 100, 105, 114, 121, 135,	140
We Miss you All away from Home	120
Where do the Swallows Go	110
Weeping Willows	141
Winter	106
Wavy and Bright	39
What makes a Man a Gentleman	86
Youthful Days	19

DEVOTIONAL.

	PAGE.
America	164
Bishop	166
Blessed is the People	163
Cast thy Burden on the Lord	157
Clarence	170
Dennis	172
Germany	158
Gentle Stream	159
God Plans it All	161
God is Love	59
Glory to God	173
Gloria in Excelsis	175
Humility	171
Hymn of Trust	174
Italian Hymn	164
I will Seek my Father	167
Lord, We come before Thee now	156
Lord's Prayer	168
Mortimer	172
Moseley	57
Nuremberg	168
Old Hundred	159
Praise the Lord	28
Praise to God	156
Praise	148
Portuguese Hymn	169
Rhine	158
Rosedale	170
Stockwell	169
Sicily	172
Soiney	160
Spohr	164
Shadows	158
The Land beyond the River	162
Thanks to Thee	165
Truth	171
The Reaper and the Flowers	174
Washington	166
Washington Street	150

BEST COPY AVAILABLE

GRADED SINGERS:

BOOK FOUR.

FOR

HIGH SCHOOLS, CONVENTIONS, CHOIRS,

AND

All Classes and Choruses of Male and Female Voices Combined

BY

O. BLACKMAN AND E. E. WHITTEMORE.

PUBLISHED BY

JOHN CHURCH & CO., CINCINNATI:

GEO. F. ROOT & SONS, CHICAGO.

1873

78 G

CONTENTS.

GRADED SINGERS, BOOK IV.

1ST GRADE.

	PAGE.
A Hundred Years ago	8
Blessed Rain	11
Boat Song	20
Bell	41
Brooklet	53
Evening	27
Flowers	6
Freedom and Truth	23
Fatherland	47
Father, we 'll Rest	55
Go Pray	8
Hammer Song	21
Haste thee, Fairy	31
Have Faith	42
In the Forest	32
Intervals	4, 7, 16, 17, 28, 34, 35, 40, 46
Land of our Fathers	29
Laurel Wreath	45
Light and Tripping	26
Merry May	52
Music	36
New England	19
Never Mind	43
Now	24
Now the Glorious	18
Oh that I could	44
Psalm of Life	38
Rain on the Roof	12
Summer Night	7
Shades of Evening	10
Soldier, Wake	13
Schiller's Longing	54
Sweet Home	51
Those Evening Bells	6
The Lark	9
The April Sunshower	15
Tell me Roses	48
Vocalizes	13, 33, 50

2D GRADE.

	PAGE.
American Hymn	95
Days Agone	71
Fall, soft and beautiful Snow	83
Free Education	96
God is our Refuge	72
Happy New Year	61
In our Boat	82
Intervals	56, 63, 70
I will praise Thee	103
Lift thine Eyes	74
Let the People	88
Larboard Watch	91
Lift up your Heads	98
Last Rose of Summer	106
Minor	63, 64, 70, 79, 102, 105
Oh praise the Lord	57
Only a Little Child	100
Our Flag and our Union	107
Sailor, Rest	60
Spring's Delights	85
Smiles of Youth	66
Search me, O God	108
Sunshine	80
Scenes of Happiness	68
Speak of all the best	77
Thou wilt Keep Him	76
Vocalizes	64, 79, 102, 105

3D GRADE.

	PAGE.
Away to the Woods	128
Anvil Chorus	135
Angel of Patience	164
All hail to Liberty	192
Blessed are they	142
Blessed are the Men	146
Closing Day	181
Daughter of Error	134
Drops of Rain	175
Disperse ye	187
Evening	148
Eternal God	156
Farewell to Home	145
Farewell to the Forest	166
How Merrily we Live	118
Huntsman's Farewell	141
Hear those Soothing Sounds	106
It is the merry	111
Incline thine Ear	160
Intervals and Studies	109, 123, 138, 144, 159
Let us go	109
Lord, bow thine Ear	196
Mark the Merry Elves	120
Morning Prayer	184
Oh sing unto the Lord	112
Our Father	162
Protect us	154
Passage Bird	173
Sweet and Low	124
Switzer's Song	143
Serenade	126
Streams in the Desert	139
Song of the Lark	151
Thou Reignest	110
Vocalizes	127, 132, 149, 150, 167, 168, 179, 180, 195
While all is hushed	105
Youthful Flower	114

ADDENDA.

	PAGE.
America	200
Ashville	209
Auburn	214
A Strong Castle	211
Barstow	203
Bemerton	215
Blumenthal	212
Carlos	201
Caim	201
Clemons	204
Cutter	210
Chesterfield	220
Diadem	203
Dearborn St	208
Devere	203
Evening Song	219
Evening Shades	216
Flotow	204
Fairview	204
Federal St	212
Germany	206
Groveland	210
Gloaming	219
Guide	208
Golden Gate	216
Garnet	221
Hume	207
Italian Hymn	200
Ives' Inlet	201
Israella	205
Lade	206
Lawrence	210
Lyons	204
Morning Praise	207
Mirabelle	205
Murray's Chant	205
Manoah	213
Marching home	218
Musical Sketches	222
O. Blackman	215
Park St	200
Pickard	217
Pleyel's Hymn	213
Rosedale	207
Rebecca	202
Shelter	206
Stockwell	219
Sabin	218
State	221
Shadow of the Rock	202
Safala	218
Skeer	220
Thatcher	209
Soiney	213
Washington St	209
Weber	214

79 BEST COPY AVAILABLE G-1

THE

VINEYARD OF SONG:

[REVISED.]

DESIGNED FOR

SINGING SCHOOLS, INSTITUTES, CONVENTIONS,

DAY SCHOOLS AND ACADEMIES.

BY CHESTER G. ALLEN AND THEO. F. SEWARD.

New York and Chicago:

Published by BIGLOW & MAIN, (Successors to WM. B. BRADBURY,)

76 East Ninth Street, New York, and 73 Randolph Street, Chicago.

For Sale by Booksellers Generally.

Entered according to Act of Congress A. D. 1875, by Biglow & Main, in the Office of the Librarian of Congress, at Washington.

BEST COPY AVAILABLE

H 80

1875

81

PREFACE.

THE "**VINEYARD OF SONG**" is designed to meet the wants of teachers in Singing Schools, Academies and Schools; also, of Conductors of Conventions and Singing Societies. In accordance with this design it contains, first, a very carefully arranged and progressive Singing School Department. This department indicates a progressive method of instruction in strict accordance with inductive principles, and contains a large number of exercise songs having pleasing words and melodies which stimulate and encourage pupils to practice. We have also indicated a plan for interval practice which we think will be found not only novel but interesting and useful.

The next department of the book contains a large number of School Songs, Glees and Part-Songs suitable for the singing class or the school room. We have also devoted a few pages to Church tunes, easy Anthems and Chants, suitable for practice and devotional exercises.

In this *revised edition* it will be seen that we have omitted the anthem, "Hear my Prayer," by Mendelssohn, also "At eve Sir Oluf," by Neils W. Gade, and "Night's Shade no Longer," by Rossini, which will be published in a separate form as a "Suppliment to Vineyard of Song" of 24 pages, and will be furnished at $30.00 per 100 copies. We have filled the place of the pieces above mentioned, with new and selected matter which we think better adapted for general use in the Singing School.

Finally, we may state that we have exercised the greatest care and deliberation in our work, and trust that it may be found a useful and valuable assistant to our fellow teachers in their work.

CHESTER G. ALLEN.
THEODORE F. SEWARD.

NEW YORK, December 1st, 1875.

WARREN Music Stereotyper No. 42 Centre St. N. Y.

BEST COPY AVAILABLE

INDEX.

SINGING CLASS AND SCHOOL SONGS, GLEES, &C.

Alpine Song, ... 71
Behold the Morning Gleaming, 96
Boat Song, ... 97
Call to Singing, ... 19
Chick-a-dee-dee, ... 60
Child of the Summer, ... 26
Cheering, ... 62
Come let's Sing a Merry Round, 102
Come to Me, Darling, ... 85
Coming Night, ... 33
Dreamy Twilight, ... 16
Echoes, ... 36
Evening Bells, ... 119
Farewell My Own Dear Land, ... 46
Gay Little Dandelion, ... 56
Glad Voices now are Calling, ... 19
Go Down, Moses, ... 109
Going Home, ... 34
Good Night, ... 139
Happy New Year, ... 80
Harp of Friendship, ... 42
Heart and Home are there, ... 63
Hope will Banish Sorrow, ... 27
Huntsman's Song, ... 73
If Mother were here, ... 44
Katy Did, ... 67
Let us all a Maying go, ... 72
Lo, the Glad May Morn, ... 25
Love, Rest and Home, ... 68
March of the Men of Harlech, ... 61
Men of Thought, ... 55
Merrily Gliding On, ... 87
Merrily the Cuckoo, ... 18
Merry Mill Wheel, ... 82
My Native Land, ... 66
Music Everywhere, ... 21
Never Say Fail, ... 51
Now the Wintry Storms are o'er, ... 40
O haste Thee, Gallant Boatman, ... 59
One by One, ... 33
Only Waiting, ... 101
O, the Merry, Merry Spring, ... 91
Our Parting, ... 81
O ye Voices Gone, ... 105
Polly Wants a Cracker, ... 70
Rainbow at Twilight, ... 24
Rain on the Roof, ... 17
Roll, Jordan, Roll, ... 108
Round the Spring, ... 53
Sign To-night, ... 65
Silent Vale, ... 35
Sleep On, ... 98
Smiling May, ... 88
Snow Flakes, ... 32
Song of Dynamics, ... 47
Song of the Autumn Leaf, ... 29
Song of the Echo, ... 20
Spring Time, ... 54
Stars of the Summer Night, ... 104
Swing Low, Sweet Chariot, ... 110
The Bells, ... 92
The Bird Carol, ... 86
The Dance of the Fairies, ... 78
The Dying Flowers, ... 43
The Gay Young Rider, ... 58
The Golden Corn, ... 37
The Golden Summer Days, ... 100
The Huntsman's Chorus, ... 106
The Old Tin Horn, ... 57
There's a Charm in Spring, ... 53
The Rover, ... 64
The Sailor to His Home, ... 89
The Season's Breath, ... 77
The Soldier's Farewell, ... 90
The Spring Bird, ... 28
The Wanderer, ... 23
The Wanderer's Song, ... 26
The Watch on the Rhine, ... 69
We Love the Dawn, ... 74
We'll Help the Cause Along, ... 37
When Mary was a Lassie, ... 107
Where the Lights so Cheerily, ... 116
Why Waileth the Wind, ... 45

CHURCH TUNES AND CHANTS.

Adelia, 8s, 7s and 4s, ... 150
Bartlett, C. M. D., ... 147
Cornelo, 7s, 6 lines, ... 151
Eloise, C. M., ... 149
Essex Street, 8s and 6s, ... 153
Exaltation, H. M., ... 152
Greatorex, 7s, 6 lines, ... 151
Hammon, L. M., ... 146
Heavenly Love, 7s and 6s, ... 165
Immortal Praise, 7s, ... 149
Imperial Salem, L. M., ... 156
Inigo, L. M., ... 146
Jennie, S. M., ... 154
Josie, C. M., ... 148
Juvinelia, 7s, ... 149
Lord's Prayer—Chant, ... 191
Owens, 7s, ... 147
Pass Not By, ... 150
Pitkin, L. M., ... 153
Prayer Chant, ... 191
Psalm 24—Chant, ... 191
Psalm 121—Chant, ... 191
Quietness, S. M. D., ... 154
Valentine, 8s and 7s, ... 148
Waiting, L. M., ... 146

ANTHEMS AND SENTENCES.

As Pants the Hart, ... 166
Awake, Put on thy Strength, ... 168
Cast thy Burden on the Lord, ... 178
Easter Anthem, ... 161
Hark, the Song of Jubilee, ... 182
How beautiful upon the Mount, ... 170
How Lovely is Thy Temple, ... 160
How Lovely is Zion, ... 171
Jesus, Lover of my Soul, ... 189
Lead me to the Rock, ... 159
O Lord be Merciful, ... 158
Praise ye the Lord, (W. F. S.) 130
Praise ye the Lord, (R. Lowry.) 180
Sentence—Psalm 119, ... 190
Softly now the Light of Day, ... 156
The Lord is my Shepherd, ... 173
The Wond'rous Story, ... 167
Wake the Song, ... 176
Who'll Send the News, ... 152

MADRIGALS, GLEES AND HEAVY CHORUSES FOR CONVENTIONS AND SINGING SOCIETIES.

A Spring Song, ... *Ciro Pinsuti* 120
A Summer Song, ... *T. Crampton* 124
Awake for the Trumpet, *W. F. Sherwin* 155
Brightest and Best, ... *Dudley Buck, Jr.* 134
Come, Dearest with Me, ... *H. P. Main* 122
Farewell to the Forest, ... *Mendelssohn* 123
Let the Hills Resound, *Brinley Richards* 140
Now is the Month of Maying, ... *Morley* 115
O, Hush Thee, My Baby, ... *Sullivan* 112
O Love Divine, ... *Mendelssohn* 179
Praise Ye the Mighty God, ... *Concone* 186
Sweet and Low, ... *Barnby* 111
Though the Sinner Bloom, ... *Rossini* 162
Whisper, ye Breezes, ... *I. B. Woodbury* 17
You gave Me Your Heart, ... *Webbe* 13

BEST COPY AVAILABLE

GRADED SONGS

FOR

DAY SCHOOLS.

NUMBER FOUR.

BY

O. BLACKMAN.

M T935
.B47

LIBRARY OF CONGRESS
SEP 2 1897
CITY OF WASHINGTON
20796 d 2

PUBLISHED BY
THE JOHN CHURCH CO.,
CINCINNATI. NEW YORK. CHICAGO.

Copyright, 1897, by O. Blackman.

1897

I
86

PREFACE.

THE No 4 of the series of GRADED SONGS we now give forth to the world, hoping it may do its part toward making music a permanent study in our schools, and thus elevate the standard of music in our country, and make us, as a people, musical.

Its most obvious feature is, that it follows No. 3. Work of a more difficult character has been introduced; discussions of subjects a little more thorough, and the music, of course, of a more enjoyable nature.

Looking at the book a little more carefully, we find these features:

The work of PART SINGING has been elaborated. Two parts having been introduced into No. 3, exercises and songs of a severer style, with two parts are found here.

Three parts have also been worked up quite elaborately. Severer studies in three-part singing are reserved for future numbers.

The APPENDIX is a novel feature for a music book. In this will be found some instructions for teachers.

It is pleasant to observe the public mind in its changing from the old ideas of music in schools, to the more modern; from the notion that children could learn songs only by rote, to the idea that they can learn music, in a legitimate way, from the notes.

But these modern notions can be carried out only by our day school teachers getting, while preparing in other branches, a knowledge of music.

School directors, school teachers, music teachers, patrons, and music dealers, must require of our training schools that they educate their pupils in music.

The school music of our country is, by this means, to be very much modified. Instead of the sprightly melody alone being used, to give musical pleasure, the *parts* coming in are to change this to the choral; and when, in the next quarter century, music is taught in all schools in this country, as a regular study, who can not foresee the results? Musical societies in every township will be organized from the grown up scholars of our schools, and the works of the great masters will alone satisfy them.

Let the musical public urge on the work.

O. BLACKMAN.

97

Entered according to Act of Congress, A. D., 1863, by HOOT & CADY, in the District Court of the United States for the Northern District of Illinois.

BEST COPY AVAILABLE

I-1

GRADED SONGS.

No. IV.

I. DISTINCTIONS IN TONES.—An examination of various tones (musical sounds) will lead us to observe the three following differences:

1st. Long or short.
2d. High or low.
3d. Soft or loud.

II. PROPERTIES OF TONES.—The three preceding distinctions lead us to recognize three corresponding properties of tones:

1st. Length.
2d. Pitch.
3d. Power.

III. DEPARTMENTS.—On account of these three properties, which we necessarily consider in the study of music, it becomes convenient to divide the subject into the following three departments:

1st. RHYTHMICS—that which treats of *length*.
2d. MELODICS—that which treats of *pitch*.
3d. DYNAMICS—that which treats of *power*.

RHYTHMICS.

1. LENGTH OF TONES.—In music, the absolute length of tones is not considered. We do not measure the length of sounds, making one a minute long, another a fourth of a minute, etc. The only length we consider, is a *relative* one. One tone is as long as the time we are making one motion of the hand, another is as long again, etc.

2. NOTES.—These relative lengths of tones are represented by notes. The names of the notes are:

Large. Whole No[illegible] Half Note. Quarter Note. Eighth Note. Sixteenth Note.

Others derived from th[illegible]ove:

Dotted Whole Note. Dotted Half Note.

The dot having one-half as much length as the note before it.

The large has twice the length of the whole note. The whole note has twice the length of the half note, etc.

98

CONTENTS.

A, key of 57
A, studies in 57, 58, 59, 60, 61
April Showers 84
A flat, key of 100
A flat, studies in 100, 102
America 120
Antioch 121

B flat, key of 85
B flat, studies in 86, 87

C, key of 9
C, studies in, 11, 12, 13, 19, 20, 22, 23, 24, 27, 28, 29, 39, 51, 53, 73, 87, 88, 92, 93
Come to the Dell 25
Cold Water Army 20
Contrasting Keys, 34, 48, 58, 68, 78, 87, 95, 101

D, key of 47
D, studies in 48, 55, 104
Day is Done 38
Decoration Hymn 122
Departments 3
Double Measure, studies in 14
Dynamics 10

E, key of 67
E, studies in 67, 68, 69, 70, 71, 75
E flat, key of 95
E flat, studies in 96
Evening Song 17, 29, 35, 63
Evening Sun 43
Examination 31, 45

F, key of 77
F studies in 78, 79, 82, 113
Farewell to the Swallows 110
Freedom's Land 71

G, key of 32
G, studies in, 34, 37, 40, 44, 45, 52, 107
Gabrilla 103
Gentle Rain 107
George 43
Glide along, our Bonny Boat 45
God bless our Native Land 16
Good Night 106, 108
Harvest Hymn 83
Have Faith 112

I will Seek my Father 89

Julia 98

List the Merry Bells 62
Lovely Florence 74

Melodies ..... 7—10
Morning Song 35
My Native Land 41

Our Country is Free 55

Quadruple Measure, studies in 15

Rest of the Flowers 25
Rhythmics ..... 3—7
Rosetta 52

Scotland 98
Sextuple Measure, exercises in 16
Sicily 86
Sight Singing, 26, 32, 46, 56, 66, 76, 84, 94, 99
Sing to the Lord 61
Sing unto the Lord 65
Snow-Flakes 90
Song of Spring 114
Spicer 91
Spofford 72
Sweet and Low 97
Swell the Anthem 121
Syncopation 23, 24

Tardes 10
The Bell 80
The Lord is my Shepherd 53
The Marseillaise 117
The Praise of God 17
The Star Spangled Banner 116
Thou art my Hiding Place 21
Three-Part Study, 27, 28, 29, 42, 54, 63, 81, 88, 96
Triple Measure 13
Two-Part Singing, 18, 36, 48, 58, 68, 78
Tyler 21

Wake from thy Dreaming 33
Winding through the Meadows 41
Winter Song 38

BEST COPY AVAILABLE I-2

THE NEW EDUCATIONAL MUSIC COURSE

TEACHERS' EDITION

FOR

ELEMENTARY GRADES

INCLUDING A COLLECTION OF ROTE SONGS, VOICE-TRAINING EXERCISES, THE MATERIAL IN THE FIRST MUSIC READER, AND SONGS FROM FAMOUS COMPOSERS

BY

JAMES M. McLAUGHLIN

DIRECTOR OF MUSIC, BOSTON PUBLIC SCHOOLS. AUTHOR OF "ELEMENTS AND NOTATION OF MUSIC"

AND

W. W. GILCHRIST

VOCAL TEACHER AND CONDUCTOR. COMPOSER OF "SONGS FOR CHILDREN," ART SONGS, CANTATAS, ORCHESTRAL WORKS

GINN & COMPANY

BOSTON · NEW YORK · CHICAGO · LONDON

1904

90

J

(64)

INDEX OF SONGS[1]

Title	Author	Composer	Teachers' Ed. Page	Pupils' Ed. Page
All through the Night		*Welsh*	155	63
America	S. F. Smith	*Henry Carey*	208	112
April	Julius Altman	*W. W. Gilchrist*	108	33
Asleep and Awake	Mary Vaughan	*Schumann*	24	
At Night	Louis C. Elson	*J. Raff*	240	
At Sunset	John G. Watts	*Frederic Field Bullard*	124	43
At Twilight	Mary Stanhope	*Barnby*	220	
Autumn	Alexander Smart		70	6
Autumn Leaves			130	47
Autumn Pleasures	Louis C. Elson	*Beethoven*	235	
Autumn Winds	Stella H. Seed	*Russian*	147	59
Bee, The	Frederic F. Bullard	*C. Reinecke*	197	95
Bell, The		*Jane S. Morris*	101	28
Bell, The	Mary Vaughan	*L. Edwards*	67	4
Bicyclers, The		*M. James*	195	92
Blacksmith, The			195	91
Boating	Alice E. Allen	*C. B. Edmonds*	10	
Bright the Moon is Shining			198	97
Brownies' Umbrellas — Song Story	M. L. Baum	*E. Gayrhos*	13	
Champion Jumper, The, — Song Story	English	*M. White*	53	
Child's Star, The	John B. Tabb	*R. L. Brett*	63	2
Christmas Day	Rose Miles	*Peter Cornelius*	42	
Christmas Song, A	Edna Kingsley Wallace	*W. E. Appleton*	163	69
Coasting	Celia Standish	*A. Mari*	84	16
Cold the Winds of March		*Scandinavian*	105	30
Columbia, the Gem of the Ocean	David F. Shaw	*David F. Shaw*	213	116
Cradle Song	German	*Brahms*	234	
Cradle Song	Elizabeth Prentiss	*J. M. McLaughlin*	68	5
Days of Spring	M. E. Tupper		121	41
Digging Snow Paths	Nathan Haskell Dole	*Frederic Field Bullard*	93	23
Ding, Dong		*James Stanley*	17	
Disappointment, A	Louise Stickney	*Schumann*	6	
Do Not Delay		*G. M. Garrett*	110	34
Dream Fairy, The	Thomas Hood	*K. Lambert*	66	4
Dream Man, The	Rose Miles	*German*	15	
Dreams	Frank Dempster Sherman	*N. S. Chase*	96	25
Dustman, The	Mary Vaughan	*M. White*	81	14
Evening	Anonymous	*A. Harder*	70	7
Evening	S. Baring-Gould	*F. Remsen*	124	43
Evening on the Lake	Nathan Haskell Dole	*Folk Song*	134	49
Evensong	M. L. Baum	*F. Silcher*	187	86
Eventide	Louis C. Elson	*M. Moszkowski*	224	
Fairy Book, The	Abbie Farwell Brown	*W. W. Gilchrist*	165	70
Fairy Frost	Margaret Livingston	*French*	52	

[1] The left hand column of figures refers to this book, the right hand column to the edition of the New First Reader which is put into the pupil's hands.

91 BEST COPY AVAILABLE J-1

Title	Author	Composer	Teachers' Ed. Page	Pupils' Ed. Page
Fairy Jewels	Frank Dempster Sherman	*Frederic Field Bullard*	141	55
Fairy Ring, The	Alexander Smart	*James Field*	197	95
Faith, Hope and Love	Gollhard	*Ch. H. Rinck*	86	17
Family Drum Corps, A	Malcolm Douglas	*Fannie S. Knowlton*	43	
Fancies	Frank Dempster Sherman	*Geo. A. Veazie*	131	47
Fire Bells	Celia Standish	*C. F. D. Schubart*	148	59
Five Vowels, The	Dean Swift		87	18
Flag of Our Nation	Charles Welsh	*J. M. McLaughlin*	100	27
Flag of Our Native Land	Nathan Haskell Dole	*J. M. McLaughlin*	203	105
Flag we Love, The	Mary Stanhope	*Dr. J. Mainzer*	36	
Flower Dances	Mrs. Anderson		200	99
Flower Seed, The		*W. W. Gilchrist*	207	111
Flower Thoughts	Christina Rossetti	*Jane Morris*	195	92
Football Game, The	Rose Miles	*English*	157	64
Fountain, The	James Russell Lowell	*J. M. McLaughlin*	140	53
Friends	Abbie Farwell Brown	*Henry K. Hadley*	132	48
Funny Story, A	W. M. Thackeray	*M. White*	77	11
Gaelic Lullaby		*French*	50	
George Washington	Edna Kingsley Wallace	*Laura Ells*	99	27
Girl's Wish, A	Kathleen Kirchhoffer	*James Stanley*	69	5
Golden Rod, The	Celia Standish	*Karl Gläser*	132	48
Good bye to the Farm	Robert Louis Stevenson	*Wenzel Müller*	170	74
Good bye to Summer	William Allingham	*Geo. A. Veazie*	145	57
Good Morning	M. L. Baum	*Niels W. Gade*	217	
Good Morning, Merry Sunshine	Anonymous	*Margaret Ruthven Lang*	175	78
Good Night	Lord Houghton		143	56
Good Night	Rose Miles	*Mendelssohn*	183	83
Greeting	German	*Mendelssohn*	218	
Hail, Columbia!	Joseph Hopkinson	*Fyles*	211	114
Hail, Fairest Land!	M. A. L. Lane	*S. Hoffer*	77	12
Harvest Song	A. Vial de Sabligny	*French*	174	77
Neigho! Daisies and Buttercups	Jean Ingelow	*J. M. McLaughlin*	201	101
How the Winds Blow		*T. E. Morrell*	117	39
Hurrah! Hurrah!	J. Frise	*J. Frise*	206	109
Hymn, A	Mary Stanhope	*Weber*	255	
Icicle Lesson, The	"Little Folks"	*W. E. Appleton*	193	90
If Animals could talk	Abbie Farwell Brown		75	10
I Love the Cheerful Summer-Time			207	111
In a Boat	M. L. Baum	*Carl Reinecke*	202	103
Indian Baby, The			196	93
Indian Summer		*C. B. Edmonds*	16	
Indoor Play	Mary Vaughan	*R. G. Lawrence*	3	
In One Year	Celia Standish	*Carl Bohm*	244	
In School and Out	Margaret Livingston	*Italian*	29	
In Shadowtown	Frank Dempster Sherman	*J. M. McLaughlin*	144	56
I've a Message	Mary Bailey	*W. W. Gilchrist*	199	97
Jack Frost	Gabriel Setoun	*Clayton Johns*	97	25
King Bell	Frank Dempster Sherman	*English*	149	60
Lady Goldenrod	M. L. Baum	*C. S. Conant*	4	
Land O' Dreams	Alice E. Allen / Louise Stickney	*C. B. Edmonds*	221	
Leaves at Play	Frank Dempster Sherman	*M. White*	63	1
Light and Shadow	John B. Tabb	*James Stanley*	85	17

BEST COPY AVAILABLE

Title	Author	Composer	Teachers' Ed. Page	Pupils' Ed. Page
Little Bo-Peep		J. W. Elliott	119	40
Little Dustman, The		Arr. by Brahms	153	62
Little Gipsy Dandelion	Anonymous	F. Remsen	5	
Little Soldier, The	Celia Standish	Weber	39	
Little Window, The	Emily H. Miller	W. W. Gilchrist	31	
Looking for the Fairies	Anonymous	F. F. Rucey	65	3
Lullaby	Isaac Watts / Nixon Waterman	F. Bianchi	204	107
Lullaby	Thomas Dekker	English	94	24
Lullaby to an Infant Chief	Sir Walter Scott	Clayton Johns	156	63
March, The Passing Soldiers	Abbie Farwell Brown	C. E. Conneo	171	75
March Winds	Anonymous	E. A. Goreau	28	
May Day Song	R. A. Gatty	A. S Gatty	47	
Mayflower	Celia Standish	C. S. Conant	202	103
Merry Skaters, The	Mary Vaughan	German	104	30
Merry Winds, The			196	93
Miller's Flowers, The	German	Schubert	254	
Moon's Reply, The	M. A. L. Lane	W. W. Gilchrist	184	84
Morning	Louise Stickney	F. Silcher	200	99
Morning Glories	Abbie Farwell Brown	Henry Holden Huss	129	45
Morning Song	Anonymous	French	23	
Morning Song		W. W. Gilchrist	45	
Morning Song		Margaret Ruthven Lang	123	43
My Kite	Mary Vaughan	Isidora Martinez	112	35
My Mother	Mary Stanhope	Dr. J. Mainzer	102	68
My Native Country	Wordsworth	Dr. J. Mainzer	186	85
My Playmate	J. G. Whittier	Franz Abt	232	
My Shadow	Robert Louis Stevenson	Jessie L. Gaynor	181	82
My Valentine	Alice E. Allen	Isidora Martinez	178	80
My Woodland	M. L. Baum	Robert Franz	239	
Nature's Goodnight		Mildred J. Hill	12	
Never Say Fail			115	37
New Year's Days	Celia Standish	C. S. Conant	86	18
Nightfall	M. L. Baum	J. Stainer	49	
Nobody Man, The	Winthrop Packard	Frederic Field Bullard	159	66
October	Alice E. Allen	C. B. Edmonds	38	
Old Clock, The	Nathan Haskell Dole	K. Lambert	89	19
Old Folks at Home	S. C. Foster	S. C. Foster	253	
Old Glory	Nixon Waterman	A. Binzer	173	76
O Moon in the Night	Jean Ingelow	T. E. Morrell	125	44
On the Train	Celia Standish	J. F. Reichardt	137	52
O Tiny Boat	Katherine R. Heyman	Katherine R. Heyman	138	52
Our Country		A. Litz	56	
Our Country's Heroes		German	109	34
Our School Flag		H. Gilbert	46	
Over the Sea	Celia Standish	Schumann	180	81
Owl, The	German	Mrs. H. H. A. Beach	160	73
Party, A,— Song Story	Louise Vaughan	D. J. Ayers	6	
Peaceful Night		Folk Song	25	
Pleasant Voyage, A	Louis C. Elson	Koschat	257	
Pretty Pigeon	Andrea-Elmia	Frederic Field Bullard	114	36
Pussy Willow	Rose Miles	Carl Reinecke	106	32
Pussy Willow	Elizabeth Foulke	Isidora Martinez	188	87
Rain	Mary Stanhope	M. James	194	91
Rain	Abbie Farwell Brown	N. S. Chase	114	37

BEST COPY AVAILABLE

Title	Author	Composer	Teachers' Ed. Page	Pupils Ed. Page
Rain Harp, The	Frank Dempster Sherman	*Henry Holden Huss*	160	67
Reasoning Together			118	40
Robin's Journey, The	Celia Standish	*W. W. Gilchrist*	191	88
Rose, The	Tr. from the German by Abbie Farwell Brown	*Robert Franz*	248	
Santa Claus	Celia Standish		79	13
Sea, The		*Gounod*	260	
See-Saw	Mary Vaughan	*James Stanley*	18	
Shower, The	M. L. Baum	*C. Gurlitt*	1	
Skating		*Henry Purcell*	196	93
Sleeping Snow-Drops	Celia Standish	*C. S. Conant*	83	15
Slumber Song	Caris Brook	*W. W. Gilchrist*	205	107
Snow		*Henry K. Hadley*	83	15
Snowball Battle, A	Celia Standish	*S. C. Cooke*	80	20
Snowflake, A. — Song Story	Mary Stanhope	*Schubert*	26	
Sometime	Agnes Lee	*James Stanley*	90	20
Song-Bird's Farewell, The	H. von Fallersleben	*J. Gersbach*	166	71
Song of the Bells			194	91
Song of the March Wind	Alice E. Allen	*C. B. Edmonds*	230	
Song of the Trees	M. L. Baum	*German*	34	
Song of the Top		*A. S. Blake*	103	29
Spider Tailor, The		*R. S. Church*	82	15
Spring		*A. S. Gatty*	243	
Spring is Coming	English	*T. E. Morrell*	106	31
Spring Song	Louis C. Elson	*Chopin*	219	
Squirrel, The	"Well Spring"		71	7
Star, The	Anonymous	*German*	122	42
Stars	Anonymous	*Julius Andre*	118	39
Stars	Nathan Haskell Dole	*W. W. Gilchrist*	88	19
Stars and Flowers	Mary Stanhope	*Schubert*	2	
Star-Spangled Banner, The	Francis Scott Key	*Samuel Arnold*	209	112
Story, A	Frank Dempster Sherman	*Geo. A. Veazie*	80	14
Summer Clouds	Nathan Haskell Dole	*C. Eppstein*	126	44
Summer Days	Louis C. Elson	*Mendelssohn*	249	
Sunset	Mary Stanhope	*Grieg*	259	
Suppose	Anonymous	*J. B. Wekerlin*	74	9
Swallows		*W. E. Appleton*	64	2
Sweet and Low	Tennyson	*Barnby*	238	
Swing, The	Robert Louis Stevenson	*M. White*	127	45
Swinging	Mary Stanhope	*Hamilton Aide*	11	
Telephone, The	Abbie Farwell Brown	*Frederic Field Bullard*	116	38
Tell Me, Pretty River	Samuel G. Goodrich	*N. S. Chase*	65	3
Thanksgiving Day	Mary Stanhope	*C. B. Edmonds*	40	
Thanksgiving Song	Lydia Maria Child	*Geo. A. Veazie*	151	61
Thanksgiving Song	Mary Vaughan	*Mrs. H. H. A. Beach*	72	8
That's What I'd Do	Anonymous	*Frederic Field Bullard*	8	
To a Child	Louis C. Elson	*Franz Bendel*	251	
To a Star	M. L. Baum	*Rubinstein*	229	
Toy Balloon, The	Agnes Lee	*Frederic Field Bullard*	73	9
Try, Try Again		*Geo. A. Veazie*	98	46
Twilight		*C. B. Edmonds*	55	
Twinkle, Twinkle, Little Star	Jane Taylor	*Geo. A. Veazie*	91	21
Under their Blanket of Snow	Gertrude E. Heath	*Catherine C. Myers*	184	84
Valentine's Day	Edna Kingsley Wallace	*Katherine R. Heyman*	92	22
Village Green, The	Jane Taylor	*German*	62	1

BEST COPY AVAILABLE

J-4

Title	Author	Composer	Teachers' Ed. Page	Pupils' Ed. Page
Violet, The	Jane Taylor	*R. Mellish*	111	35
Violet, The	Tr. from Goethe by Abbie Farwell Brown	*Mozart*	245	
Voice of Spring, The	Anonymous	*Frank G. Cauffman*	189	87
Wanderer, The	Old English	*C. E. Conneto*	95	24
Washington's Birthday	"The Youth's Companion"	*Frederic Field Bullard*	179	81
Water Mill, The	Ad. by Rose Miles	*Louis Diehl*	21	
Water Sprite, The	Louise Vaughan	*Rubinstein*	247	
Welcome May	T. D. Miller	*H. L. Bemis*	122	42
What Robin Told	George Cooper	*Fanny S. Knowlton*	32	
When My Mother Sings	Louise Stickney	*Dvořák*	256	
When the Children Go	Celia Standish	*Schumann*	236	
When the Day is Nearly Done	Gabriel Setoun	*F. Remsen*	120	40
When the Fair Spring Blooms	Mirza Schaffy, Tr.	*Robert Franz*	222	
Where do all the Daisies Go?	Anonymous	*Martha Thompson*	20	
White Bits of Down	Mary Vaughan	*Russian*	150	61
Why?		*Mrs. H. H. A. Beach*	102	29
Wind, The	Robert Louis Stevenson	*Frederic Field Bullard*	136	51
Wind, The	Caroline A. Mason	*Geo. A. Veazie*	75	10
Winds, The	M. L. Baum	*M. James*	195	92
Wind's Song, The	M. A. L. Lane	*F. Kücken*	177	79
Winged Flower, The	John B. Tabb	*L. Edwards*	48	
Winter Cradle Song	German	*Taubert*	227	
Winter Lullaby	Mary Webster	*Taubert*	27	
Wishing	Frank Dempster Sherman / Celia Standish	*Jessie L. Gaynor*	167	72
Work Away		*Martha Thompson*	152	62
World's Music, The	Gabriel Setoun	*Frank G. Cauffman*	107	32

BEST COPY AVAILABLE J-5

Natural Music Course

MELODIC SECOND READER

BY

FREDERIC H. RIPLEY

PRINCIPAL OF THE LONGFELLOW SCHOOL, BOSTON

AND

THOMAS TAPPER

LECTURER ON MUSIC AT THE INSTITUTE OF MUSICAL ART
OF THE CITY OF NEW YORK

NEW YORK ∴ CINCINNATI ∴ CHICAGO
AMERICAN BOOK COMPANY

1906

96

INDEX.

AGE.		POET OR SOURCE.	COMPOSER OR SOURCE.
11	America	Rev. S. F. Smith	*Henry Carey*
20	Bed Time	Mildred Travers Anderson	*Daniel Protheroe*
58	Bingo was his Name		*Popular Melody*
31	Birdie's Valentine	Sophia S. Bixby	*Fannie L. G. Cole*
24	Catch Me	Ellis Walton	*R. B. Addison*
78	Cheer Up	Eva Best	
10	Chorus of Spirits	George Darley	*Charles Fonteyn Manney*
12	Christmas Day	Alfred Scott Gatty	*H. L. Heartz*
38	Christmas Hymn, A	Eleanor A. Hunter	*Duane Street*
30	Christmas Song	Adolph Moraht	*Caroline Winchern*
42	Cottager's Lullaby		*W. W. Gilchrist*
18	Cradle Song		*German Folksong*
2	Cricket, The	William Cowper	*Anna Johnson*
50	Dance Song	Sophia S. Bixby	*Fannie L. G. Cole*
90	Dandelions in the Grass		*Grace Wilbur Conant*
66	Day Dawn		
44	Dreams		*Lady Arthur Hill*
22	Dusting Day	Mildred Travers Anderson	*Daniel Protheroe*
3	Evening		
51	Evening		
57	Evening		
3	Evening Hymn		*Franz Abt*
7	Evening Star, The	Hoffmann Von Fallersleben	*Robert Schumann*
4	Evensong		*Hamlin E. Cogswell*
9	Ever Faithful		
3	Fairy Painter, The		*Walter H. Aiken*
3	Fairy Ring, The		*Old Tune*
4	Flowers, The	Robert Louis Stevenson	*Carl Reinecke*
1	For Absent Friends		*A. Mary A. R. Dobson*
3	Fox and Goose		
3	Gaelic Cradle Song		*J. H. Hahn*
3	German Melody, A		*Franz Mair*
3	Giving Thanks		
1	God Guard Columbia	Rev. Henry C. McCook	*George B. Nevin*
3	Good-by, Good-by to Summer	William Allingham	*Arthur Horton*
3	Good Morning, Robin	Charles E. Jackson	*William Arms Fisher*
3	Good Night	F. A. Muth	
3	Hedge Roses	Translated from J. W von Goethe	*Franz Schubert*
3	Hobby Horse		*German Folksong*
3	Hot Cross Buns		
3	Industry		*Swedish Folksong*
3	In the Joyous Spring	E. J. Gill	

Mel. Second Rd

PAGE.		POET OR SOURCE.	COMPOSER OR SOURCE.
117	It is not always May	H. W. Longfellow	*German Folksong*
34	Lady-Bird		*J. Andre*
133	Laughing with Sunlight		
64	Learning to Sing		
69	Little Boy's Dream, A		
67	Little Doves, The	Rev. John Henry Hopkins	
105	Lullaby	J. G. Holland	*H. L. Heartz*
36	Lullaby Song	Lucy Creemer Peckham	*J. H. Hahn*
23	Marching		*Walter H. Aiken*
30	May Time		*John Hyatt Brewer*
70	Merry are the Bells		
80	Merry is the Gypsies' Life	A. J. Foxwell	*Franz Reiff* *G. W. Chadwick*
115	Mill, The	Miss Mulock	
96	Months, The	Sarah Coleridge	
109	Morn, The	James Sneddon	
97	Morning Bells		*Felix Mendelssohn-Bartholdy*
65	Morning Breaks, The		
75	Morning Song		*George B. Nevin*
135	Morning Song		*German Air*
62	Mower's Song, The		
83	My Creed	Eben E. Rexford	*W. A. Hodgdon*
50	My Little Pussy		*Carl Warmuth*
31	Norwegian Melody, A		
77	O, Bun, Bunny Rabbit White		*Carl Reinecke*
90	October Chat, An	Edith Austin	
59	Out of Doors		*Joseph L. Roeckel*
8	Picnic, The	Florence Hoare	*Daniel Protheroe*
28	Pirate Story	Robert Louis Stevenson	*Joseph L. Roeckel*
72	Playtime		
14	Primroses		*H. L. Heartz*
139	Rainbow, The	J. Keble	
39	Return of Spring		
98	Robin, The	Harriet Fairchild Blodgett	*Margaret Ruthven Lang*
51	Robin Redbreast	Old Cradle Song	
131	Sailor Man, The		*Christens Wood Bullwinkle*
82	Singing	Robert Louis Stevenson	*Carl Reinecke*
127	Sleep, Little Child	Words adapted from the French	*B. Mansell Ramsey*
93	Slumber, Lovely Child		
94	Snow, The	Florence Hoare	*Dr. Charles Vincent* *Frederic H. Cowen*
16	Snowflakes		*Grace Wilbur Conant*
26	Snowflake Dance, The		*Anna Johnson*
49	Snow-Time		
118	Song of the Snowflakes	Anon	*Felix Mendelssohn Bartholdy*
52	Spring's Greeting		
97	Stars, The		*H. L. Heartz*
78	Stream, The	Byron Williams	
89	Summer Days		
92	Summer Days are Coming		

Mel. Second Rd.

97

93

BEST COPY AVAILABLE

Page.		Poet or Source.	Composer or Source.
119	Sing Ivy	Nursery Song	*H. L. Heartz*
103	Summer Sun, The	Mary Howitt	
3	Summer-Time	William Allingham	*Charles Fonteyn Manney*
28	Sunrise Wakes the Lark, The	Christina Georgina Rosetti	*H. Clough-Leighter*
110	Thanksgiving	Anon.	*Ada J. Morse*
44	There was an Old Woman of Leeds		*John Hyatt Brewer*
106	Thy Kingdom Come	Frances R. Havergal	*Alberto Randegger*
15	Twinkle, Twinkle, Little Star	Jane Taylor	*J. W. Elliott*
73	Violet, The	Adolph Schultz	*Carl Reinecke*
56	Waning Moon, The	Jean Ingelow	*Charles Fonteyn Manney*
140	Washington		*W. A. Hodgdon*
46	Welcome to You, Birdie		*Richard Strauss*
74	What Does Little Birdie Say		*Arthur Foote*
80	When Leaves are Green	Florence Hoare	*Joseph L. Roeckel*
79	Whistle and Hoe	Anon.	
104	Winds, The		
84	Winter Breakfast, A		*Lady Hill*
7	Winter Song, A		
10	With Mother	Florence Hoare	*Joseph L. Roeckel*
25	Work and Play		*French Air*
50	Yonder	From the German of Dieffenbach	*Amelie Felthensal*

Mel. Second Ed.

9?)

K-2